

UNIVERSITY OF EDINBURGH
SCHOOL OF LITERATURES LANGUAGES AND
CULTURES
DEPARTMENT OF ISLAMIC AND MIDDLE EASTERN
STUDIES

***Arabic-English Translational Crossover
Viewed from a Linguistic/Cultural
Perspective***

with Special Reference to the Major Principles
Involved in Translating the Metaphorical Language of
the Quran

A thesis presented to the School of Literatures,
Languages and Cultures in the University of Edinburgh
for the requirements of the doctoral degree in Translation

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DECLARATION OF AUTHENTICITY

I, THE UNDERSIGNED, FUZI H. M. EL MALLAH, DECLARE THAT THIS THESIS IS MY ORIGINAL WORK, GATHERED AND UTILIZED ESPECIALLY TO FULFIL THE PURPOSES AND OBJECTIVES OF THIS STUDY, AND HAS NOT BEEN PREVIOUSLY SUBMITTED TO ANY OTHER UNIVERSITY FOR A HIGHER DEGREE. I ALSO DECLARE THAT THE PUBLICATIONS CITED IN THIS WORK HAVE BEEN PERSONALLY CONSULTED.

FUZI EL MALLAH

بسم الله الرحمن الرحيم

وما توفيقي

الا بالله عليه توكلت واليه انيب

(Quran 11: 88)

*My succour is only with God; in Him I have put
my trust, and to Him I turn, penitent.*

(Arberry)

DEDICATION

I dedicate this piece of work to my beloved early-teenage son, McDad, the one who has suffered the most throughout the long and painful stages of this quest, for his patience and happy disposition.

ABSTRACT

This work deals with Arabic-English translational crossover viewed from a Linguistic/Cultural perspective, with special reference to the major principles involved in translating the metaphorical language of the Quran. It provides an analytical critique of the some selected English translations of the Original Quran. This research tries to demonstrate (1) whether the cultural convergence of English and Arabic, due to globalization, is leading, over time, to any further linguistic intermingling. This type of analysis is based chronologically on temporal constraints and, as a consequence, on whether they negatively or positively influence the quality of the final product of the translated text, and (2) whether the cultural backgrounds of translators, in terms of their native languages, religion and place of origin/residence have any influence on the quality of their translational works.

Apart from the introduction and the conclusion, this study consists of seven other chapters. The first chapter is an introductory one, devoted to some controversial translational debates. It builds up a theoretical base, by reviewing thematically the available literature upon which translational strategies are established in order to clear the ground for the following chapters. It reviews the most relevant existing works, from the perspective of this study's topic, to highlight the gap that this work aims to fill.

The second chapter discusses the differences between the two cultures concerned and the translation of the main features of culture. This chapter concentrates on cultural factors from an Arabic/English translational perspective, i.e. their impact on

the rendition of cultural features such as the ecological, religious, social, political, and material aspects.

Chapter three is concerned with the *literal* linguistic differences. More specifically, literal language will be looked at on a grammatical basis. Thus grammatical gaps between Arabic and English such as word order, number, gender and negation will be focused on.

The fourth chapter will cover the *figurative* level of linguistic differences, as it is more cultural based. It will view the most important traditional tropes but will concentrate on the figures of speech that are most commonly used in the Quran and those that are stylistically useful and effective.

Being the main focus of this study as well as due to its importance among other figures of speech, metaphor will be dealt with separately in chapter five. It adopts the same approach in covering the figurative nature of metaphors.

The analysis of chapter seven will be *linguistically* based on text patterns by examining and tracing chronologically the figurative language of the Quran through metaphorical discourse and to find out whether cultural convergence through temporal constraints has an effect on the way translators treat the Quran.

Chapter eight focuses *culturally* on the profiles and cultural backgrounds of the translators of the Quran and their intentions in terms of whether they see the Quran as the word of God or whether they deal with it as a literary text and how this is reflected in their treatment of its metaphoric language.

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In the name of Allah, the Compassionate, the Merciful.

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Introduction

INTRODUCTION

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Some activities are easier to practice than to talk about - *translation* is one of them. This is partly because translation as a practice existed long before translation as a theoretical discipline. For a long period of history, translational activities were practiced haphazardly without consistent systematic theoretical principles or guidelines. However, thanks to the encouraging progress achieved in linguistic thinking in the course of the previous century, translation has begun to affirm its status as a fairly well defined discipline with its own methodology and firm theoretical base. The function of translation in the Classical Period was largely seen as a process of inter-communication in various fields through various stages of historical development. In this respect, Bassnett (20002: 02) states 'Once seen as a sub-branch of linguistics, translation today is perceived as an interdisciplinary field of study'.

Since ancient times, translation has acted as a link between civilizations motivating different nations to draw on each other's knowledge and wisdom. Thus, it has operated as a vehicle through which the legacies of the cultural heritage of these civilizations were transmitted from one generation to another. Although, modern translation theory can be seen as the product of twentieth century linguistic thinking, one may argue that in a broader sense, both modern linguistics, and its by-products such as translation theory, would have never become possible without the cumulative knowledge amassed by successive generations of great intellectuals and scholars. As a consequent reflection of modern linguistic thinking, the current contemporary theoretical approach therefore employs the view that cultural elements are vital factors in influencing translation studies. As a result, Translation Theory, in its modern form, is no longer only concerned with linguistic aspects of vocabulary, but also with cultural aspects, since cultural differences may pose even greater difficulties for a translator than linguistic differences.

This research will concentrate on this rapidly expanding field of the cultural aspect of translation. Hatim (1997: 133) states that 'comparative research into argumentation from a cross-cultural perspective is still at a relatively embryonic stage'. Bassnett (2002: 02) also argues that 'despite the diversity of methods and approaches, one

common feature of much of the research in Translation Studies is an emphasis on cultural aspects of translation, on the contexts within which translation occurs’.

AIM AND SCOPE OF WORK

In light of the relatively recent introduction of culture as a factor in the process of translation, this research will deal with the cross-cultural/linguistic approach in which certain cultural categories as well as linguistic conventions will be exposed to analysis. This work aims to view practically the approaches applied to illustrative texts in a particular case study, in order to demonstrate, in operation, the translation between two languages of a cross-linguistic/cultural nature, namely Arabic and English, and more specifically, to examine the translational strategies implemented to render the metaphorical language of the Quran. Thus it has to do with Arabic-English Cross-Linguistic/Cultural Translation with special reference to the major principles involved in translating the metaphorical language of the Quran since, as explained below in the *data section*, both Quran and metaphor have specific characteristics that make them present valuable data for this study.

The world is rapidly transforming into a global village and one of the main reasons for the current convergence among different cultures might be this global expansion. The chronological development of both languages can be drawn on as evidence that proves how linguistic gaps may somehow be reduced by such cultural convergence. Among the subtypes of empirical research discussed in *The Map* (62-66), the naturalistic one, which involves more variables, might be most favourable to this study because of its allowance for more observational space. Due to its observational nature, this type of research allows more freedom for monitoring hypothetical generalizations about the source and target language. Being explanatory in nature, naturalistic studies are also helpful with analysis, which can provide a rich picture of the original text, both in its interpretive range and its complex formal pattern. This is done by breaking down the source text to its most detailed parts, with the aim of capturing the observed linguistic elements that they characterize, general patterns or regularities where their occurrence(s) can be systematically anticipated, and to find out whether or not these systematic elements have been thoroughly conveyed in the target language.

Accordingly, the aim of this study through comparative and contrastive analysis, based on the re-translation hypothesis, is threefold: to explore certain theoretical insights on translation; to analyze linguistic differences; and to scrutinize cultural implications. Therefore, it, first of all, attempts to bring together theoretically the main concepts and give a description of the field by providing a thorough survey of current translation theory. The re-translation hypothesis is also used here empirically to show how rich the concept of translation is because the same source text can be re-translated in many different ways. Secondly, reading all the re-translations together may provide a much deeper understanding of the original text itself in terms of its complexity and potential poetic patterns and can be used as evidence of what each version of the translated texts can reveal about the potential of the original text (Williams and Chesterman 2002: 64). Thirdly, it highlights the mingling of the cultural and linguistic elements and investigates how we can best interpret the cultural role of the translator.

This study will therefore look at the linguistic and cultural aspects of the translation process and the variables at work within these. *Linguistically*, it will explore both source and target language variables, particularly language-specific structural and rhetorical constraints, stylistic formats, semantic aspects and text type, and also some other linguistic variables such as the source text cadence of both rhythm and rhyme as elements of cohesion and coherence. *Culturally*, it will focus on translator's variables, such as the degree of professionalism [loyalty in particular] employed, translating into or out of one's native language, religious background, cultural norms and values, ideological attitudes, state of the languages concerned and other textual indicators of an environmental influence due to spatial or temporal constraints. In a larger context, this study also aims to find out if there are any links between the cultural and linguistic variables, for instance whether or not the translated text includes any evidence that the translator's ideological attitude is correlated to or has influence over the quality of the final product (Williams and Chesterman 2002: 88). By studying relations between variables, this study, through contrastive text-linguistic analysis, aims to find patterns and regularities that can be an evidence for either similarities or differences.

For an extended discussion beyond linguistic patterns and regularities, this study also attempts culturally to find justifications that would explain any evidence of the translator's involvement in changing the text for cultural purposes. By so doing, this work also aims to help towards bridging the cultural gap and narrowing the distance between these extreme poles at both practical and theoretical levels of translation studies in general and with regard to the Arabic language in particular. As all these forms of explanatory knowledge can increase our understanding of the two cultures in one way or another, the ultimate aim of this study, therefore, is to contribute to bringing in a better mutual understanding between people belonging to different cultures.

THE IMPORTANCE OF THE RESEARCH

Since this study presents a survey that can provide the reader with an overview of current approaches to translation, it will hopefully help to maintain certain important notions and ideas held by authorities in the field in their right perspective. More specifically, it investigates some of the problems of cross-cultural/linguistic translation between Arabic and English and suggests some possible solutions. This will be done by exploring general cultural/linguistic dimensions and how they affect the translational product (in the theoretical part), and by looking at particular source-text problems and the target-text proposed solutions (in the applied part).

It is also hoped that the descriptive survey and analysis presented in this study will make a modest contribution towards a better understanding of the nature of translating cultural elements in the light of current thinking on Translation Studies. It examines some theoretical principles together with practical discursive strategies appropriate for dealing with cross-cultural/linguistic translation. Texts belonging to different cultures allow only a slight chance for literal translation; this work therefore goes beyond the literal and basic meaning of the dictionary by being concerned with culturally and aesthetically equivalent translation, which a dictionary cannot usually provide. Full grammatical, lexical, semantic, functional and aesthetic equivalences are rarely attainable.

However, the main contribution of this work lies in its particular implications for the Arabic language, as although the theoretical notions that will be discussed in this study have already been explored in other languages, they have not yet been deeply explored in Arabic, which in this respect gives this work a novelty value in terms of originality. The same also holds true for the relevance of the cultural approach to Arabic translation. Although this approach has found its way into Arabic works on translation, it has not received the attention that it deserved yet, as it has failed, up to now, to critically attract the attention of Arab scholars. Scattered observations dealing with certain cultural constructions may be found in some Arabic books of translation. However, these casual notes hardly form a serious treatment of the subject, since most of the works in cross-cultural translation studies have been done on European languages. The topic has not been systematically studied with regard to Arabic texts. Thus, the contrastive areas of cultural differences in English and Arabic and their implications for translation which will be discussed in this study are important for those who have a special interest concerned with the field of translation, particularly English-Arabic translation, and for others who are generally interested in the field of culture. By taking cultural differences considerably into account, it is also hoped that this work may contribute towards a greater awareness of the Arabic language and culture on the one hand and towards developing divergent translational thinking in the Arabic speaking world on the other. Bassnett (2002: 04) argues that 'perhaps the most exciting new trend of all is the expansion of the discipline of translation studies beyond the boundaries of Europe. [...] the concerns of scholars and translators have diverged significantly from those of the Europeans'.

The findings of this work are principally motivated by English-Arabic translation in particular, as all the examples of this work are exclusively *restricted* to English-Arabic translation in order to demonstrate the translator's basic choice between alternatives of how the cultural gaps between these two languages can be filled. However the points discussed in this research may have wider implications and the conclusions can also hold generalizations about translation in general. The reason for the choice of these particular languages is that rendition between them provides an ideal translational case study, as these two languages are very different in many aspects.

Linguistically: the two languages belong to different language families, as English is an Indo-European language while Arabic is a Semitic one.

Religiously: Most, if not all, Arabic-speaking countries have Islam as the main religion while Christianity is considered to be the main religion in the West where the English language is widely spoken.

Ecologically: The two languages are related to two different environments - Arabic to a hot and dry climate and English to a cold and wet climate.

Politically: There are political aspects which are different between English and Arabic-speaking countries, especially those which include cultural elements such as the names of institutions, establishments, buildings, streets, etc.

Socially: English and Arabic-speaking countries provide two different social cultures in terms of traditions, customs, special social occasions etc.

THE HYPOTHESIS OF THE WORK

Chesterman (2000: 46-8), based largely on Toury's (1995) work, recommends that specific hypotheses on the way translators behave can be tested by describing what translators are likely to do under certain given conditions. Toury (1995-09) states that Holmes' main merit lies in his conviction that Translation Studies should emerge as an empirical science. Carl Hempel (1952, as cited in Toury, 1995: 9) claims that:

The explanatory and predictive principles of a scientific discipline are stated in its hypothetical generalisations and its theories; they characterize general patterns or regularities to which the individual phenomena conform and by virtue of which their occurrence can be systematically anticipated.

Toury (ibid) goes on to state that any systematic *application* of a theory also presupposes these two objectives. In other words, empirical research will ideally answer questions of "what" as well as "why". Accordingly, this work will not only attempt to describe *what* goes on (what have translators done under a given condition [their strategies]) but it will also try to investigate *why* it is done this way (why have translators opted for such-and-such a strategy under a given condition [norms]). In our case study, the given conditions are the influence of the translators' linguistic and cultural background, including variables regarding their spatial as well as temporal constraints. According to Chesterman (ibid), answers to the why-questions can be achieved on a micro or a macro-level. He then concludes that these causal

explanations impinge upon each other, although all are obviously valuable. Also a research project may start off with two opposing hypothetical possibilities, and end with stating which possibility gains the most support. Testing such claims would involve a comparative analysis of the underlying hypotheses. (Williams and Chesterman, 2002: 81-2). As this study aims to look at the problems raised by the dimension of culture in the process of translation, two main hypotheses have been set in order to identify this point. These are:

1. To analytically demonstrate to what extent the cultural convergence of English and Arabic, due to globalization, has led, over time, to a similar linguistic intermingling. This type of analysis is based chronologically on the temporal constraints and, as a consequence, on whether they negatively or positively influence the quality of the final product of the translated text. There is a general assumption that *re-translations* come up as time passes and *succeed* the previous translations from linear-measure perspectives- with the double connotative meanings of the term 'succeed'(cf. Susam-Sarajeva 2006: 136-7).

2. To find out to what extent the cultural background of the translators, in terms of their native language, religion and place of origin/residence have influenced their translational works.

Theoretically, these two hypotheses are respectively based on the two following views: The first is based on the view of Chesterman (2000:118) who explains "It is thus quite natural that certain texts (usually canonized ones) should be translated over and over again, as new generations have different views and different expectations of what a translation should be". And the second hypothesis is based on the view of Lefevere's (1992: 15) patronage patterns issue and his ideas on ideology. Of particular relevance to this study are the constraints of translators' cultural backgrounds and hence their *ideologies*, i.e. a translator's personal set of values and attitudes, including his/her attitude to the other constraints, for example, whether he/she willingly accepts them or not (Chesterman, 1997: 78).

All conceptual analysis involves descriptive as well as interpretive hypotheses and they will be based largely on categorized sections. Beside natural and fuzzy categories, Williams and Chesterman (2002: 95) also suggest another kind of classification i.e. a continuum or cline, which is relevant to this study in terms of literal versus free method of translation:

a continuum or cline, along a single dimension between two poles, such as free vs. literal translation. Such a continuum might be punctuated by various intermediate stages. Categories on a continuum tend to be fuzzy ones. A more complex classification might use more than one such continuum and thus be multidimensional.

This work crucially depends on empirical applications, but is also largely a *descriptive survey* that attempts to provide a broad view of translation theory and practice over the last few decades; it is, thus, prescriptive but based on descriptive evidence that falls into two main parts to cover these two approaches. Though the study is essentially *descriptive*, some critical remarks and evaluative statements will occasionally be made to show the researcher's views or observations on certain issues. The descriptive chapters constitute the backbone, as cross-references will keep referring to them whenever any relevant issues arise. These cross-references will point out the correlation between the said chapters and the rest of the thesis. The last two chapters, however, are empirically in connection with answering *what* and *why* questions. Both chapters are inspired by predictive hypotheses. Being based on predictions, hypotheses can be either deterministic (occurring when all the necessary causal conditions are present) or probabilistic. However, in translation studies they are more commonly probabilistic. Hypotheses can possibly still have testable consequence even if they cannot be tested directly. The strongest requirement for an empirical hypothesis is that it should be *falsifiable* (See Williams and Chesterman: 2000: 61-81). In their *predictive* form the hypotheses of this study are as follows:

In this study, the first hypothesis aims to test the prescriptive statement that due to cultural convergence it is supposed that the later translations will tend to be closer and more faithful to the original than earlier translations. Thus it is hypothetically predicted that the six examined translated versions of the Quran will be divided chronologically, at least, into two groups - those translations that came before Yusuf Ali's and those from Asad's onwards. The second hypothesis predictably underlines

the fact that translators with different cultural profiles will produce different translations.

CHOICE OF MODEL AND RESEARCH METHODOLOGY

This study is based on a *comparative* model contrasting one original text with different translations in order firstly, to discover the correlations between the two languages/cultures involved, and secondly, to find out the differences between translations produced at different periods of time and by translators belonging to different cultures to attempt to answer the question: why did translators at that particular time within that specific culture translate in that precise way? However, the *conceptual* argument about some translational views which will be discussed in this study relies, more or less, on the *causal* model (see Williams and Chesterman's *The Map* 2002: 55-6).

The decision as to which particular research method is most appropriate to the problem under investigation often becomes a problem in itself. Since it is agreed that translation is an interdisciplinary process, a multi-functional model to cover most of the previously known models of translation will be required. In this regard, a framework similar to the one suggested by Chesterman (2000: 49) will be applied. He confirms the need for an overall theoretical framework that covers such categories as inter-textual, socio-cultural and ethical norms of the translation profession. For all these, he suggests the followings:

- (a) *intertextual*: analysis of the formal, semantic, stylistic and pragmatic relations between source and target texts, plus the background relations between the languages concerned.
- (b) *socio-cultural*: analysis of the relations between translations and their source and receiving cultures, the analysis of translations as intercultural communicative events.
- (c) *ethical*: the analysis of ideological aspects of translating and translations.

The question that may indeed be raised here is why such a model has been chosen. The main justification for this choice lies both in the *comprehensiveness* and *flexibility* of the model, that can provide space for the above mentioned why-questions and give a favourable perspective on at least certain factors since it is based on a large body of *empirical* data. It is a flexible framework that encompasses linguistic and cultural

views together with overall theoretical sketches and at the same time leaves the door open for the growth of translation studies in the future.

With all this in mind, the work draws heavily upon the *Memes* of Andrew Chesterman, (2000) and the views of Gideon Toury, particularly as expressed in his book *Descriptive Translation Studies and Beyond* (1995), as well as the works of Lawrence Venuti (2000) and André Lefevere (1992). Several other books on the theory and practice of translation have been consulted throughout this work, most notably the works of Nida (1964), Newmark (1981 and 1988), Dickins *et al* (2002), Catford (1969), Munday (2001) Hatim & Munday (2004), Bassnett (2002), Baker (2002), Ghazalla (1995) and Aziz (1998). The research method and hypotheses of this study benefit considerably from Williams and Chesterman's work *The Map* (2002). Several works on linguistics have also been used, particularly the works of Crystal (1992), Lyons (1977) and Ratford (1988). Other references on translation written in Arabic have also been made use of (all cited in the bibliography).

THE DATA USED FOR THIS RESEARCH

The main interest is to research Arabic/English cross-cultural/linguistic translation, and it just happens that the figurative language found in the Quran seems to be the most suitable material as the measurable unit of judgement through which the hypotheses are tested. Williams and Chesterman (2002: 93) suggest that testing the validity of a general hypothesis is based on choosing the data from the point of view of the hypothesis. They state:

Special data might be extremely interesting just because they are so special. For instance, they might display some feature that was only latent or potential in other data, and thus open up new avenues of research that were not suspected earlier. Special data can also be useful for testing a very general claim: does the claim indeed cover this special case? If you want to generalize from your results - i.e. to go beyond what your own data tell you - then you need to convince your readers that your data are not special cases but typical ones, representative of a wider population: perhaps potentially representative of all other instances of a given kind.

Therefore the examples chosen from the Quran in this case are used merely as a means to an end in order to produce relatively adequate results in this research. Williams and Chesterman (2002: 65-6) also maintain that "a case might be selected for study because it is seen as obviously of special interest, a unique case, or because it seems relevant for a fruitful comparison". In this respect, the data of this work can

be seen *special* as it is peculiar to the Quranic text. However, at the same time, it also *typical* and *representative* in that it provides general results and has wider implications for translation in general. For this study the major hypothetical concerns, therefore, will be viewed through cultural/linguistic differences and their impact on translation in general and Arabic/English in particular. Since the figurative and metaphorical language in the Quran is, relatively speaking, very culturally bound, it follows that it is most appropriate as a primary source of data. However, both the Quran as well as metaphor have their own characteristics which justify them being chosen as the data of this work. Accordingly, this section will answer the questions of why the Quran and why Metaphor.

A. Why the Quran?

The Quran has been selected due to the suitability of its material for testing the study's hypotheses, supporting some arguments and allowing for certain generalizations due to the following basic facts:

1. The Quranic text has been re-translated at different times, which makes it an ideal data-text to prove or refute the chronological approach of cultural/linguistic convergence between the two systems. The various translations may indicate that early attempts at Quranic translation were possibly different to the modern versions in terms of taking cultural considerations into account.
2. The Quran has been translated by different translators belonging to different cultural backgrounds, which makes it an ideal data-text to prove or refute the influence of the translator's cultural profile reflected in their translational works.
3. The re-translated Quranic texts can help in exploring different translational strategies. In Baker's *Encyclopaedia of Translation Studies* (2001: 243), Venuti states that 'Translation strategies can often be determined by comparing contemporary versions of the same foreign text'; needless to say, this can apply to the Quran.
4. The Quranic text presents valuable data because it reaches different levels of readership. The Quranic text is also good to use for examining different stylistic

registers, as it cannot be specifically classified as one particular text typology. From a translation point of view, the specific nature of this religious text can help towards an interesting analytical discussion.

It is precisely these specific characteristics of the Quranic text as well as the need for a data that involves not only linguistic evidence but also encyclopaedic knowledge that make it so beneficial and useful. However, the data has also certain drawbacks:

Being the only main source of data, translating the Quran does not provide a bi-directional approach to test the convergence hypothesis. Secondly, the Quranic text does not cover modern aspects of material concepts of life. This requires other modern data links in order to exemplify all the relevant issues. Thus, certain descriptive chapters are not necessarily based solely on examples from the Quran. Although focusing on the Quranic text is taken as a measure of convenience in order to meet the PhD research conventions, in terms of depth rather than breadth, to further and deeper the research on cultural mingling of the two systems through texts other than the Quran, media and journalistic text in particular, would be beneficial. Exclusion of other worthy material in the analytical chapters has been due to space constraints.

B. Why Metaphor?

The selection of the figurative language of the Quran is justifiable for several reasons, but mainly the fact that metaphorical discourse is very culture-bound. Nida (1964: 219) argues that 'the metaphors in a language are often closely related to the actual experience of people'. The figurative language of the Quran makes use of some stylistic devices or as Nida (1964: 219) calls them "semantically exocentric expressions". These figurative expressions, such as metaphors, similes, metonymy etc., represent Arabic culture more than non-metaphorical or ordinary discourse can. Besides being cultural specific, figurative language, metaphor in particular, 'has so often been presented as a kind of ultimate test to any theory of translation' (Toury, 1995: 81). Toury *ibid* goes on to say that:

The nature of metaphor as a problem of Translation Studies has normally been established in the *source* pole, proceeding from source-text items identified as metaphors. [...] Very often, the source-language metaphors were then given tentative target-language replacements regarded as 'good (or 'bad') in terms of

some preconceived balance between the features of the original metaphor, mainly meaning, constituents and [type and extent of] metaphoricity. If the behaviour of a body of metaphors under translation was studied at all, the material thus collected was normally approached as if it constituted a mere reservoir of isolated 'examples' rather than an organized whole, testifying to more or less regulated behaviour under certain circumstances.

It has been hypothetically assumed that cultural proximity might lead to linguistic proximity. If this is to take place it is most likely to be in the form of metaphors as they presuppose both linguistic and cultural involvement. Moreover, metaphor is an interesting phenomenon that is worth investigating in its own right within any language not just in translation. Identifying the nature of the metaphor in question is an important step towards deciding what translation strategy will be most appropriate to apply. The large amount of attention to strategies, which will be focused on in Chapter 5, demonstrates how important metaphors are. Lack of agreement on the essential translational strategies for rendering metaphors is due to the following facts:

1. Some miscellaneous parts of metaphor as a linguistic feature remain an unresolved problem as Mooij (1976) states in the introduction that 'Metaphors have given rise to a diverse and for the greater part still unsolved problem'.
2. The paradoxical nature of metaphorical expressions means that they are linguistically as well as culturally bound.
3. It is not an easy matter to produce a completely natural translation, especially if the original writing is good literature, because truly good writing intimately reflects and effectively exploits the total idiomatic and metaphorical capacities and special genius of the language in which the writing is done (See Nida 1964:163).

Nevertheless, both the Quran and metaphor together can prove a radical challenge to the translator as each one calls for a different strategy in terms of loyalty. The Quran, being the word of God, stresses 'loyalty to the *source text* and brings formal issues to the fore, with the implication that grammatical form also carries meaning' (Chesterman 2000: 48). Metaphor, on the other hand, belonging to the rhetorical domain, shifts the translator's primary loyalty in the direction of the *readership*, and underlines the importance of a fluent *target-language* style.

For the purpose of the present case-study, this research has relied mainly on the Quran as the major source of its data, and uses translations ranging from the earliest versions up to the latest ones to test the chronological hypothesis. These English translations are selected to reflect different periods of time. The English versions used for this purpose are all specified in Chapter Six. A further supplementary selection of English versions of the Quran will also be taken to represent the data of the final chapter in order to test the hypothesis regarding the translators' different cultural backgrounds in terms of their native language, religion and place of origin/residence. The English versions used to represent these constraints are all specified in Chapter Seven.

The final point to be stressed here is that the intended audience of this research are primarily those who are familiar with Arabic texts and interested in Arabic/English translation. For such a readership, examples form an integral part of the analysis as the data on which this work crucially depends. This is a contrastive study depending on a large number of examples and using various translated versions of the Quran, to illustrate more than one level of language and to cover the chronological development of the two languages, making it a lengthy piece of work. Nevertheless, one cannot simply exclude variables that have an influence on the results just because they seem uninteresting. However, two measures have been taken to reduce the length of this work; firstly, most of the comparative examples have been put into separate appendices. Secondly, all versions of Arabic translations and examples are given in normal Arabic script, next to their English counterparts, without any phonetic transcription, or transliteration. For the sake of not totally excluding the non-Arabic speaking reader, occasional back-translations will also be given where comprehending the meaning is necessary.

ORGANIZATION OF THE THESIS

Elaborate systems of classification seem inadvisable and may even be misleading when applied to the study of a phenomenon such as translation, which is not a case of clear-cut categories, but on the contrary involves many overlapping grey areas. However, one may still be tempted to use a sequential classification for the whole

work. Apart from the introduction and the conclusion, this study consists of seven other chapters.

Chapter one: Thematic Literature Review

The first chapter is an introductory one, devoted to some controversial translational debates. It builds a theoretical base, by reviewing thematically the available literature, upon which translational strategies are established in order to clear the ground for the following chapters. It also takes account of some concepts such as 'relativism' and 'universality' and their relation to culture, and some hints regarding the role of the translator are also included. In short, this chapter reviews the most relevant existing works, from the perspective of this study's topic, to highlight the gap that this work aims to fill.

Chapter two: Cultural Differences

This chapter discusses the differences between the two cultures concerned and the translation of the main features of culture. Thus, some of the translational strategies for rendering cultural aspects are also given. This chapter concentrates on cultural factors from an Arabic/English translational perspective, i.e. their impact on the rendition of cultural features such as the ecological, religious, social, political, and material aspects.

Chapter three: Linguistic Differences (Literal language)

The third chapter is concerned with *literal* linguistic differences. More specifically, literal language will be looked at on a grammatical basis since violations of grammar between English and Arabic provide an appropriate area where the linguistic gaps between these two languages can be clarified. Thus gaps that can occur between Arabic and English with grammatical aspects such as word order, number, gender and negation will be focused on.

Chapter four: Linguistic Differences (Figurative language)

The fourth chapter will cover the *figurative* level of linguistic differences, as it is more culturally based. It will view the most important traditional tropes but will concentrate on the figures of speech that are most commonly used in the Quran and those are stylistically useful and effective.

Chapter five: Metaphors

Being the main focus of this study as well as due to its importance among other figures of speech, metaphor will be dealt with separately in chapter five. This chapter has two functions by linking the following and preceding chapters to each other. Firstly, it serves as a continuation of the previous chapter by adopting the same approach in covering the figurative side of linguistic differences between English and Arabic. Secondly, it paves the way for the next chapters where the focus is on the metaphorical language of the Quran.

Chapter six: Chronological Evolution Patterns

As this chapter concentrates linguistically on the chronological hypothesis, the analysis will be based on text patterns by examining and tracing chronologically the figurative language of the Quran through metaphorical discourse, to find out whether or not cultural convergence through temporal constraints has had an effect on the way translators treat the Quran.

Chapter seven: Translators' backgrounds

The final chapter focuses on the profiles and cultural backgrounds of the translators of the Quran and their intentions in terms of whether they see the Quran as the word of God or whether they deal with it as a literary text and how this is reflected in their treatment of its metaphorical language.

CHAPTER ONE: THEMATIC LITERATURE REVIEW

Chapter One

Thematic Literature Review

1. CHAPTER ONE: THEMATIC LITERATURE REVIEW

Before commencing the analytical process of this work, it is be convenient to give a brief theoretical introduction with regard to some debates about the translation process including some controversial views that serve as the theoretical framework and a review of literature. However, the chapter will not adopt the formal stand by chronologically reviewing the entire literature of the field or every single school of translation, all of which do have their own useful contributions. Such chronological development of the theoretical framework and view of literature with much fuller and deeper treatments can be consulted in most of the translation studies theoretical references, such as Jeremy Munday's *Introducing Translation Studies* (2001) or Lawrence Venuti's *The Translation Studies Reader* (2000). Rather, this chapter will concentrate thematically on the main translational notions and their relevance to this study, assessing these notions cumulatively rather than successively: they primarily represent clusters of ideas rather than historical periods.

This chapter explores the major landmarks in the history of translation studies to demonstrate the significant role translation has played throughout time, by being a vehicle for intercommunication which brings diverse cultures into contact. The intention here, however, is neither to offer a detailed history of the field nor to claim to introduce new insights. The main reason for the present approach is to touch upon matters of primary importance that outline the development of this discipline, and to clarify the positions taken on certain relevant issues by concentrating only on the points of close relevance to Quranic translation. The idea of this chapter, therefore, is to introduce some of the main strands of translation-theoretical thinking, and to argue that these strands still play a role in translating the Quran. Being comprehensive in nature, this study encompasses different fields of knowledge such as translation, languages, literature, linguistics, theology and a range of types of cultural aspects. This chapter also tries to link the conclusions arrived at in these different fields to the

main interest of this study, i.e. the linguistic/cultural crossover through translation of the metaphorical language of the Quran.

Translation is a controversial subject that depends ultimately upon points of view, since traditional discussions of the literature on translation studies 'have tended to revolve round a rather limited set of recurring issues, often focusing on one to the exclusion of the others' (Chesterman, 2000: 169-70). One reason for such controversiality of views may be due to the fact that translation studies, as a field is still a developing discipline. Thus, the development of translation studies, like any other field of knowledge, is dominated by a number of dichotomies. Hatim and Mason (1997: 01) fairly state that the translator's world 'is inhabited by an extraordinary number of dichotomies'. These paradoxical dichotomies have provided influential bilateralism as they include distinctions such as those made between '*literal*' versus '*free*', '*form*' versus '*content*', '*formal*' versus '*dynamic*' equivalence, '*semantic*' versus '*communicative*' translating and, in more recent times, translator '*visibility*' versus '*invisibility*'. However, accepting polarization as Hatim (1999: 10) puts it 'is always helpful in determining the degree of evaluativeness'. Another reason might also be that most of these controversial views are possibly contentious due to the fact that they are of a general character and do not take into consideration the specific nature of each situation. Leppihalme (1997: 14) states:

many of these controversial issues in translation studies are perhaps controversial mainly because of a desire of some scholars to generalize overmuch, to state general principles as if they applied across the board, instead of accepting that translation occurs in widely different situations and that what may be valid in some situations may well not apply to others.

Thus, meticulous attention will be given to polarities that are highlighted by contrasting diametrically opposed trends on several key translational principles that are decisively relevant to the fastidious nature of Quranic translation. This study would, nevertheless, like to preserve a balanced position and the chapter will build up towards an introductory preview to see how these controversial notions fit with translating the Quran, in general, and its metaphorical language specifically. Particular focus, in this regard, will be on Eugene Nida's views. 'Although, Nida's 'scientific' approach to translation has been heavily criticized by some translation scholars for failing to account for the cultural implications of translation, it continues

to exert influence notably for the many practical translation examples that it provides' (Hatim and Munday, 2004). Nida's views will be treated as central in this chapter, and throughout the study; due to the fact that his experience in translating the Bible making most of his practical observations, to a large extent, applicable to translating the Quran and its metaphors; several other scholars in the field of translation theory will be quoted in order to make this survey as thorough as possible.

One may run the risk of failing to address the chronological situation by approaching the view of literature slightly differently. However, such an approach is taken here as a measure of convenience to pinpoint potential areas of considerable relevance to this work. In particular, due to space constraints, only the points that are closely related to translating the Quran and, by extension to its metaphorical language, will be prioritized. An attempt to elaborate on these debates will be made in the course of the study. At this early stage, touching on them lightly will be sufficient to understand the course that this study intends to take. Our starting point of this discussion will be to view the literature with regard to whether translation as a field can stand as a discipline in its own right; i.e. whether translation is viewed as an independent branch or otherwise.

1.1. TRANSLATION AS AN INDEPENDENT DISCIPLINE

Having accepted that as our point of departure, two extreme points of view should be noted. At one end of the spectrum is the view that translation standing by itself is not enough and hence is viewed as a marginal, or at best as a semi-autonomous, discipline that can hardly stand on its own. 'Yet, without some sense of distinctive features and strategies, translation never emerges as an object of study in its own right' (Venuti, 2000: 05). At the other end of the spectrum, however, is the viewpoint of promoting translation studies not only as 'a discipline in its own right, with proper academic status' (Chesterman, 2000: 170), but also as having the role of being an interdisciplinary field that encompasses many other fields of knowledge and hence can be looked at as a leading subject of general interest, Bassnett (2002: 02) states:

Evidence of the interest in translation is everywhere. A great many books on translation has appears steadily throughout the past two decades, new journals of translation studies have been established, international professional bodies such as the European Society for translation have come into being and at least half a dozen translation encyclopaedias have appeared in print, with more to follow.

But more importantly, she carries on by saying that new courses on translation in universities all over the world offer further evidence of extensive international interest in translation studies. Thus, translation has a focal position and plays a pivotal role among all other types of knowledge. Newmark (2003:07) highlights the importance of translation as a means of communication and instrumental link between most branches of knowledge saying:

As a means of communication, translation is used for multilingual notices which have at least appeared increasingly conspicuously in public places; for instructions issued by exporting companies; for tourist publicity, where it is too often produced from the native into the 'foreign' language by natives as a matter of national pride; for official documents, such as treaties and contracts; for reports, papers, articles, correspondence, textbooks to convey information, advice and recommendations for every branch of knowledge. Its volume has increased with the rise of the mass media, the increase in the number of independent countries, and the growing recognition of the importance of linguistic minorities in all the countries of the world.

In this respect, throughout the centuries, translation has proved to be a very productive facility in transferring knowledge and for the promotion and improvement of national cultures. Most significantly it has served as a means towards further mutual understanding between people belonging to different cultures or, at the bare minimum, towards better cultural understanding of others. It would hardly be an exaggeration to say that this character of translation therefore represents the magnetic pole towards to which all the other types of the sciences of man are attracted by its gravity.

To make these two extremities meet, one has to look to the gradual development of translation studies. For many centuries, people have practiced translation in various forms and, at times, the translators themselves or their critics have made some commentaries on the nature of translation. Moreover, philosophers, literary critics, and scholars in general concerned themselves with translation as an activity of an interdisciplinary interest reflecting the linguistic, cognitive, and social facets of language. Notwithstanding such contributions, it would be fair to state that Translation Theory, in its modern form, is largely the product of twentieth century linguistic thinking. Modern linguistics, as a scientific approach to the study of

language, comprises many schools of thought, varying in their views of the nature of language, its structure, and its functions, but they all attempt to provide a *systematic*, *coherent*, and *logical* account of their subject matter.

Although translating practice is long established and the concept of translation is an old one, as an independent discipline, translation is rather new in taking a scientific shape. This dynamic discipline begins in the form of the theoretical viewpoints of scholars (mainly those of literary works) who through comparative literature and contrastive analysis, have attempted to bring together the main concepts and give a description of the field. This has led to the establishment of a linguistic-oriented theoretical framework. This gradual development is chronologically expressed by Bassnett (2002: 01-02):

The 1980s was a decade of consolidation for a fledgling discipline known as Translation studies. Having emerged onto the world stage in the late 1970s, the subject began to be taken seriously, and was no longer seen as an unscientific field of enquiry of secondary importance. Throughout the 1980s interest in the theory and practice of translation grew steadily. Then, in the 1990s, Translation Studies finally came into its own, for this proved to be the decade of its global expansion. Once perceived as a marginal activity, translation began to be seen as a fundamental act of human exchange. Today, interest in the field has never been stronger and the study of translation is taking place alongside an increase in its practice all over the world. The electronic media explosion of the 1990s and its implications for the process of globalization highlighted issues of intercultural communication. Not only has it become important to access more of the world through the information revolution, but it has become urgently important to understand more about one's own point of departure.

In fact, it was James S Holmes who (in 1972) initially called for *Translation Studies* as an independent discipline in an oral presentation under the title of *The Name and the Nature of Translation Studies*. In this lecture at the Copenhagen Congress of Applied Linguistics, Holmes introduced the name of 'Translation Studies' and envisioned a full-scale scientific discipline, which would apply to the whole complexity of problems clustered round the phenomenon of translating and translation. He then went on to outline the structure of that discipline. Since then, the name *Translation Studies* has been gaining more ground in English-Speaking academic circles (Toury, 1995: 07), witnessing rapid growth and becoming a very significant field of knowledge on its own. The motivation behind the development of translation in the post-second World War period was chiefly provided by the fact that different nations with different languages were involved in international organizations

and other forms of contact. Moreover, the development of new technology and its distribution throughout the world resulted in a worldwide demand for translation. Mona Baker (2002: 08-09) considers translation to be a fully-fledged field of great importance that translators should be proud of. Translation, she states:

Has brought and continues to bring different cultural and linguistic backgrounds closer together, it has enabled them to share a more harmonious view of the world, it has built bridges of understanding and appreciation among different societies. Even the most sceptical of critics cannot but admit that, if it were not for translators and interpreters, we would be living in a far less friendly and less interesting environment. Translators have good reason to be proud of what they do and to insist that translation be recognized as a fully fledged profession and given the respect that it deserves. This recognition is now long overdue and we must do whatever is necessary to ensure that it is forthcoming.

Translation theory, taking shape largely in the second half of the twentieth century, can be seen as a reflection of modern linguistic thinking (an application of general linguistic theory) which attempts to provide a systematic insight into the nature of the translation process. Pre-occupation with the translation process (activity), and the various strategies and procedures employed by the translator to achieve various kinds of equivalent effect or correspondence between SL and TL, is the unifying thread binding all translation approaches.

Thus, since the beginning of the second half of this century there has been a strong tendency towards closer contact between different language communities to exchange economic, religious, cultural and political ideas. It is, therefore, not at all surprising that translation theory started to seek new pathways. Consequently, translation has become an activity of enormous importance in the modern world and hence theoretical issues do certainly arise because translation practice is a very complex linguistic activity. However, such issues are not treated out of pure theoretical interest, but largely because of their relevance to real problems encountered in translating, i.e. methodological and practical concerns. The aim of translation theory, therefore, is mainly to facilitate the production of translation. Since translation by its nature is multilingual and also interdisciplinary, intermingling languages and cultures together, it has developed and moved a step further towards being a culture-oriented discipline. Thus, within the last few decades, culture introduced itself as a new paradigm in translation studies to the wider world when some scholars brought in the cultural dimension. The rapid growth of translation activities makes the need for taking

cultural considerations into account quite vital. The following section is, therefore, concerned with the main features of this cultural domain.

1.2. CULTURAL ORIENTATION

This relatively recent move known as the *Cultural Turn* was adopted by a group of scholars who were in agreement about taking into account some basic cultural assumptions (see Munday 2001: 127). Those scholars who take culture as their unit of judgment may be cautiously called culturalists. To them, concentration on linguistic form and total or partial neglect of the constructive cultural aspects of a text may be seen as one of the major failures of any translation work. Andrew Chesterman (2000: 119) appreciates that the cultural approach

leads to an examination of the social and cultural conditions under which translations are produced, of the ideological and other values which motivate a translator's decisions, and of effects which these decisions then have on text, readers and cultures.

However, the main motivation for this cultural move is that modern times have witnessed a global expansion, thus, encouraging more translation activities and studies for globalization which, according to Bassnett (2000: 01-2) is one of the main reasons for the current convergence among different cultures. This is also contributing to making translation studies appear to be an independent discipline. She (ibid) goes on to state that it:

has its antithesis, as has been demonstrated by the world-wide renewal of interest in cultural origins and in exploring questions of identity. Translation has a crucial role to play in aiding understanding of an increasingly fragmentary world. The translator, as the Irish scholar Michael Cronin has pointed out, is also traveller, someone engaged in a journey from one source to another. The twenty-first century surely promises to be the great age of travel, not only across space but also across time. Significantly, a major development in translation studies since the 1970s has been research into the history of translation, for an examination of how translation has helped shape our knowledge of the world in the past better equips us to shape our own futures.

To sum up, the main twist during the last few decades has been the inclusion of the cultural dimension within the translation process, a twist known as the *Cultural Turn* (See Munday: 2001:07-17). This cultural turn calls for special translational techniques and requires a meticulous sort of equivalence particularly when translating between two languages that belong to two remote or distant cultures. This is because cultural

influence can have a great impact on the associative cultural meaning. Arabic-English translation provides an ideal case study in this regard.

This research will lightly touch upon these different phases but concentrates more on the last stage, which witnessed the introduction of the cultural dimension, in an attempt to view how it works as a means of communication between two cross-cultural languages such as English and Arabic. Furthermore, due to the relatively recent introduction of the *cultural turn* to translation studies, earlier attempts at translation of the Quran might therefore neglect to view translation from a cultural angle. For that reason, taking different translated texts of the Quran as our data will illustrate whether or not the cultural dimension within translation studies has any implications on recent translated versions of Quran, i.e. on the versions that appear after the inclusion of the cultural turn. If translation studies prove to be an authentic discipline, then the translation of highly authoritative texts, such as the Quran, should not be based on individual efforts. Rather it should take every advantage of this discipline to provide the best translation possible. In addition there are also the pressures of dealing with a holy text because, as Chesterman (2000: 21) puts it:

if you believe that the scriptures are indeed the Word of God, and if you believe that you have a mission to spread this Word, you quickly find yourself in a quandary. The Word is holy; how then can it be changed? For translation does not only substitute one word-meaning for another but also reconstructs the structural form in which these word-meanings are embedded.

Translation of such texts should therefore be taken seriously, studies on both languages links have to be gravely carried out. It is vouchsafed to Holy Writ alone, in which meaning has ceased to be the watershed for the flow of language and the flow of revelation (See Venuti, 2000: 22-23).

As stated earlier, a conflict between numerous dichotomised binaries reflects some of the major controversies in translation theory and produces different schools of thought. This is reflected somewhat in different models such as the *Qualitative Vs Quantative* model, or in orders such as *Prescriptive Vs Descriptive*, or in theories such as *Imperative Vs. Practice* or *Cognitive Vs. Normative*, or in Herman's terms *Prospective Vs. Retrospective*, to mention but a few. Far more important, in terms of

relevance to this study, is the age-old controversy of '*literal*' versus '*free*', which will be our first dichotomy for discussion.

1.3. LITERAL VS. NON-LITERAL

This section will be devoted to the discussion of literal and non-literal translation which so dominates traditional translation. In very simple words literal, or word-for-word translation, depends, on the one hand, on the direct meanings of the terms. This means that the translator opts for the denotative or referential meaning. On the other hand, non-literal translation includes also the indirect meaning by paying attention to connotative meaning, and to the figurative nuances of words, particularly for literary works, which are usually subjectivity-bound. In light of the above, these two types of translation may be termed respectively as *semantic translation*, which depends on central or direct dictionary meaning of terms, and *functional translation*, which depends on indirect functions of equivalents. In other words, the former may be called *direct* or *word-for word* translation, and the latter *paraphrase* or *sense-for-sense* translation.

This research aims to elaborate on the issue of whether metaphors in the Quran are translated literally, due to 'the wide divergence in Universes of Discourse' (Lefevere, 1992: 86), or whether translators endeavour to find figurative equivalents, for the meanings of the original work, from the set of available options in the TL. In order to answer this question, we must take several steps back from the current situation of modern theoretical thinking to what is seemingly a very age old conflict between literal and non-literal methods, which can be traced back to the period of the Literalist vs Spiritualist schools. This deep-rooted debatable conflict between the two trends harks back almost two centuries. Hatim and Munday (2004: 11) refer to it as 'the major polar split which has marked the history of western translation theory for two thousand years, between two ways of translating: 'literal' and 'free'' [the highlighted part is most likely to be a typing error in the original text]. The point to note here relates to making the right decision when choosing the best strategy, as there are always problems and a number of possible solutions. At every stage of the translation process, choices are made and different strategies may be implemented. The translator may instinctively opt for literal equivalence, and then eliminate this method once it proves to be unworkable. Instead s/he may try out the non-literal option as a matter of

preference. It is better to view this as a hierarchical and to some extent sequential choice rather than as two dogmatic options.

In this regard, Nida (1964: 24) remarks that 'the differences between literal and free translating are, however, no mere positive-negative dichotomy, but rather a polar distinction with many grades between them'. The same observation is also echoed by Hatim and Munday's (2004: 14). They state:

Yet, once again, the literal-free divide is not so much a pair of fixed opposites as a cline:

literal -----free.

Different parts of a text may be positioned at different points on the cline, while other variables,, are text types, audience, purpose as well as the general translation strategy of the translator.

Accordingly, the translator would be better to stand in a half way position. In most cases, priority has to be given to the literal method and it should be adopted as long as it works. However, a translator may depart from this literalism if there is a justified reason, for example due to text-typology or in order to fill up any linguistic or cultural gaps. Hatim and Munday (2004:150) clarify some of those reasons when literal translation proves unacceptable. These are where it

- Gives another meaning.
- Has no meaning, or
- Is structurally impossible, or
- Does not have a corresponding expression within the metalinguistic experience of the TL, or
- Has a corresponding expression, but not within the same register.

One therefore may see Literal and Non-literal methods of translation as two sides of the same coin. However, over time the conflict between these two methods takes on different forms. The Literal vs. Non- Literal distinction has continued to appear in different guises and under different names in writings on translation theory, though it keeps the same potential content. As a result, we notice that Jacobson's distinction between *Imitative* and *Functional* equivalence is virtually echoed in Nord's distinction between *Documentary* and *Instrumental* equivalence; Nida's distinction between *formal* equivalence and *dynamic* equivalence translating, Catford's distinction between *literal* and *free* translating; Beekman and Callow's distinction

between the *modified* literal and *idiomatic* translating; House's *overt* and *covert* translating; and to Newmark's *semantic* and *communicative* translating; and eventually in Venuti's *domestication* vs. *foreignization* strategies; respectively.

The process of translation however is not as bilaterally stable as the picture just presented might suggest, particularly when one has to deal with metaphorical expressions due to their elegant nature. Thus, if neither of the two binary approaches stated above achieves the desired results for the translators, then they may resort to what Newmark (1993: 39) terms the *creative element*, which is to be used when 'the standard translation procedures fails, when translation is "impossible". It is the last resource, but for challenging text, it is not frequently called on'. Newmark (1993: 40) further comments on the *creative* aspect of translating large stretches of discourse in the following terms:-

the fitness of these creative translations can be better appreciated in a larger context, but you can see they are a kind of deepening, an *approfondissement*, of literal translation, a for once justified attempt to go below the words to the author's thinking.

To view a cross section of the above bilateral reflections over translating metaphors, Newmark (1981: 51), for example, appreciates that

metaphors are not affected by the semantic-communicative argument when they have standardized TL equivalents: in other cases they are translated semantically, but with some allowance to cultures, if they are original and important; communicatively, emphasizing or explicating their sense, in most other cases.

There are a number of contemporary manifestations of this variance. A relatively new version of such a notion looks at the involvement of cultural elements in terms of whether the Literal or non-Literal approach will render the cultural aspects better. One of these cultural aspects is the reference to cultural allusions where literal translation may fall short in achieving a response from the target audience similar to that of the original audience. Leppihalme, (1997:169-70), acknowledges that 'the exploration of reader responses to allusions in translation supports the hypothesis that literal translation of unfamiliar allusions pose problems of understanding for TT readers. In other words, they are cultural bumps'. The translator therefore needs to have extra-sensitivity towards both the SL's linguistic and cultural allusions, particularly when dealing with passages are full of allusive indications. In this regard Leppihalme (ibid)

has allocated a full chapter that looks into the responses of real readers to allusions in target texts. She (in page 133) has assigned the reason behind doing this is

In order to verify the assumption that minimum-change (literal) translations of unfamiliar allusions may well be culture bumps for receivers who do not share the cultural background of the primary (SL) audience, unless the translator takes steps to prevent this.

Leppihalme (1997: 137-8) goes on to acknowledge that ‘while there may be a multiplicity of meanings in a text, then, the meaning of particular textual elements like many allusions is culturally conditioned, at least in part’. This claim is not refuted by the obvious fact that there is a relation between conceptual metaphor and communicative translation as there is between affective metaphor and semantic translation. Thus, in the case of metaphor, translators can still benefit from both systems, i.e. literal translation is suitable for inter-cultural types of metaphor, but non-literal translation, say functional translation, suits the cross-cultural ones. This combination between the two systems for sacred texts has been acknowledged by Benjamin and even appreciated together with interlinear formats:

[...], so the translation must be one with the original in the form of the interlinear version, in which literalness and freedom are united. For to some degree all great texts contain their potential translation between the lines; this is true to the highest degree of sacred writings. The interlinear version of the Scriptures is the prototype or ideal of all translation.

(Venuti, 2000: 23)

Moreover, in the case of the metaphorical language of the Quran, the matter is even more complicated as the metaphor in a Quranic verse can generate several different layers to approach and satisfy different levels of readership belonging to different cultural backgrounds and different periods of time. Translation can sometimes only reproduce some aspects of the original’s intended meaning, the aspects that cope with the exigencies of translator’s culture and time. This is one of the biggest differences between the SL and the TL as, to the greatest extent possible, the language of the translated text is supposed to be parallel with the language of the original target texts.

We can view from the above different binary perspectives, the functional equivalence school of translation advocated by Julian House in *A Model for Translation Quality Assessment*. House distinguished between two types of translation, namely **Overt** and **Covert** translation. The former is required in cases where the source language text has

a 'cultural link' to its native language has an 'independent status'. However, the latter is required for source language texts which are not culturally linked to their source and which do not have an outstanding value of their own, because covert translation would read like an original in the target language. House also believes (in conclusion) that an overt translation is favoured when the source language text is of outstanding value in the source language and has the potential to be important in its own right for other cultures. Here too, it is helpful to scrutinize one of the latest manifestations of this conflict between literal and non-literal methods; this takes the form of SL-oriented Vs TL oriented translation. Thus, for example, literal translation seems to be very much SL oriented, insisting on *maximal translation*, which means 'rendering, as closely as the associative and syntactical capacities of another language allows, the exact contextual meaning of the original' (See Newmark 1981: 11). Advocates of the other extreme, free translation, claim that the *spirit* of the message of the SL text is more important than its *literal content*, and therefore is of the utmost importance. The translator's role is seen as that of interpreter to the TL text readers whose loyalty is primarily to TL text. Dickins *et al* (2002:15) suggest that 'it is useful to examine two diametric opposites: in this case, two opposed degrees of freedom of translation, showing extreme SL bias on the one hand and extreme TL bias on the other'. They (2002: 16) go on to state that 'for most purposes, literal translation can be regarded as the practical extreme of SL bias. At the opposite extreme, where there is maximum TL bias, is free translation'. Much more about such differences will be discussed in the following section.

1.3.1. SL VS. TL ORIENTATION

As was previously indicated, the theory of translation, reflecting the history of translation, has been marked by polarity, namely the *literal* versus *free* translation dichotomy. This conflict also turns recently into *source- cultural text bound* vs. *target- cultural text bound* methods respectively. Literalists leaned heavily on the faithful reproduction of the SL text, allowing only a limited amount of freedom to account for the contextual meaning, and the TL syntactic rules. Non-literalists, on the other hand, preferred a more communicative model of translation, with emphasis on the essential message to be conveyed, with more prominence given to the TL text. As far as the vexed question of the 'SL' versus 'TL' orientation of approaches is concerned, Leppihalme (1997: 13), based on (Toury 1980: 15-16), confirms the idea

of translation as communication, not just involving the communication of a message across a cultural-linguistic border but including the subsequent functioning of the translated text as communication within the target cultural-linguistic context. This implies a more TT-than ST oriented approach. Leppihalme (1997: 14) appreciates that 'radical attempts to totally devalue the ST have come in for (in Leppihalme's view) some justified criticism. For example, Wilss (1990: 23-4) speaks strongly against the opinion that the ST has no intrinsic value of its own'. R. A. Megrab (1999: 67-8), on the other hand, perceives that this approach of devaluing the SL allows for some failure in terms of fulfilling the sincerity of the translation. He states:

This process of domestication through alienation from the source language culture can be reproached with serving the TL and target culture. It fails in this respect to satisfy the criterion of cross-cultural openness which a translation could reasonably be expected to fulfil in addition to performing a communicative act. Even the communicative purpose of translation between two such culturally variant languages as English and Arabic can be hindered unless the transfer of cultural information is sought in parallel with the other purposes of translation."

In any communicative process like translation, apparently, either end has its own value and purposes. According to Newmark (1981: 51), 'a communicative translation will tend to be the easiest version that is consistent with the function of the utterance, whilst a semantic translation will attempt to embrace the total meaning'. Leppihalme (1997: 14) relates the two methods of Newmark to the TL/SL issue. She states,

The ST or TT orientation of approaches and translation (cf. Newmark, 1988: 45-8) on semantic and communicative translation is closely related to the function of the TT. Is it, for instance, intended to reveal a 'sacred' text, for example a religious or philosophical text of another culture, to a group of TL readers willing to make the effort of processing unfamiliar information, in which case ST orientation is appropriate? Or is it meant to convey practical information on how to operate a household appliance - in which case TL culture norms on instructions written for such purpose should be observed, and the translation need to be TT oriented? Even when the function of ST and TT are nearly the same, for instance in the case of crime fiction published to provide general readers with a few hours' relaxation or escape from work and family concerns, TT readers differ from ST readers in that they live in another language culture.

Newmark's main contribution, as he himself claims, lies in his theory of communicative and semantic translation, which he expounds in a number of his writings (1981: 62). According to him, semantic translation, should be distinguished from literal translation because it respects '*contextual meaning*', may introduce culturally neutral terms, and takes aesthetic considerations into account. Thus, 'in semantic translation, the translator's first loyalty is to his author; in literal translation, his loyalty is, on the

whole, to the norms of the source language' (Newmark, 1981: 63). Communicative translation, on the other hand, is more *reader-centred* attempting 'to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership' (Newmark, 1988: 47). In his more recent writings, Newmark seems to be proposing his own 'monoistic' theory of translation by unifying his previously '*dual theory of semantic and communicative translation*'. He seems to be increasingly aware of the interrelatedness of the two approaches, and their applicability to different types of texts. Semantic and communicative translation methods are no longer seen as '*mutually-exclusive*' opposites, but rather as instances of '*cognitive translation*' with different points of emphasis.

In his work (1991), Newmark provides a very lucid account of his *unified* theory of Semantic-Communicative Translation. He argues that both of these approaches to translation are not necessarily incompatible with literal, or word-for-word, translation. In fact, he proposes that if "*equivalent-effect*" can be secured, then 'the literal, word-for-word translation is not only the best, it is the only valid method of translation' (Newmark 1991: 10). He also claims that both semantic and communicative translation comply with SL and TL syntactic equivalence, and that both types of translation may well coincide. Both methods are seen as widely overlapping bands of methods, and sections of the same text may be translated more or less semantically, or more or less communicatively. Newmark concedes, however, that most texts translated nowadays, texts that he describes as the '*run of the mill*', require more of a communicative than a semantic translation, though highly original, authoritative or expressive texts would generally require a closer semantic translation. Given the complex, many-levelled and multidimensional nature of meaning, it seems inevitable for Newmark to conclude that '*a basically semantic translation may also be strongly communicative*'. For an outline of Newmark's views on semantic and communicative translation, see his book *About Translation*, 1991: pp. 10-13.

With relevance to this study, Newmark also provides interesting insights into literary translation in general, and translation of metaphor in particular. Particularly, his distinction between six types of metaphors, namely: dead, cliché, stock, adapted, recent and original metaphors proposing various strategies to translate them. As far as the ST or TT orientation is concerned, for highly original metaphors, such as those produced by

authoritative poets, novelists and authors, Newmark strongly advises the closest possible semantic translation (which according to Leppihalme's above quote is reflecting the TL), verging on the literal. This is an important insight as such metaphors are usually more or less culture-free, innovative, aesthetically appealing, and sometimes intentionally strange, obscure, or even surreal.

In order to give a valid answer to the above question of whether a translated text should be SL-oriented or TL-oriented, the translator should produce as close a natural translation as possible which binds the two approaches to each other. Thus, it may be highly desirable that the translation would be TL-oriented in the sense of form, but in terms of the content, it might be preferable to produce a SL-oriented translation. According to Nida (1964: 165), a formal-equivalence translation is basically source-oriented: it is designed to reveal as much as possible of the form and content of the original message. Another valid preference is that the SL-orientation approach leads to adequate translation whereas a TL-orientation approach leads to accepted translation in the light of Toury's terms *adequacy* versus *acceptability*. However, for Chesterman (1997: 171), foreignized strategy gives priority to target text whereas a naturalized strategy gives precedence to the source text. What is far more relevant to this study is how to decide on translation strategy in terms of both linguistic and cultural approaches.

In this respect, one would put forward the view that *linguistically* translation is more SL-oriented, but *culturally* translation is more TL-oriented, since one of the most valid translation approaches suggests that in order to help readers absorb a translated work they should be allowed to feel that they are familiar with the target text by applying an element of their own culture to the work to make the target text fit in with the dominant culture. Leppihalme (1997: 13) considers the relativist approach to be more receiver-and target-text oriented: instead of fidelity to the ST, the translator is urged to see the implications for an audience of individuals with different, individual interpretations, and to acknowledge that his/her translation is but one such interpretation. This view raises another issue of whether fidelity should be primarily to the SL or TL.

Chesterman (1997: 187-8), in analysing the translator's charter of FIT (the International Federation of Translators), raises some good questions: relevant to our discussion is the confusion between Literal translation and Faithfulness. After quoting Clauses 4 and 5 from the charter, Chesterman then comments that the confusion regarding this point remains unresolved, which makes it worth elaborating on further. Venuti (2000: 21) states that fidelity and freedom in translation have traditionally been regarded as conflicting tendencies. Leppihalme (1997: 21) explains that the ethically laudable fidelity to the ST may inadvertently lead to a disregard of the expectations, and hence perhaps to the rights of the TT readership. Faithfulness in this sense is rather another reflected version of the above-mentioned conflict between Literal and Non-Literal aspects. The background of this issue gives rise to the following three preliminary questions in light of this criterion, i.e. in terms of *closeness* versus *freedom* in translation:

- a) Should faithfulness be to the SL author or to the TL reader?
- b) Should faithfulness be to the content or to the form?
- c) Should faithfulness be to the ease of readability or the culture of the original text?

More important is the question of what method to adopt in case those loyalties come into conflict. Chesterman (1997: 169-70) asks, loyalty to what or to whom? What should be done if those loyalties clash? How should the ethical course be steered between different loyalties? Different views on primary loyalty have been prevalent at different times and in different cultures and they also vary according to the different types of texts. Under the following section we will only explore the first point, i.e. whether loyalty is pledged primarily towards the SL author or endowed with the TL readership, as the other two points will be elaborated on below under the headings of Content and Form and the Perfection of Translation respectively, however at this stage they are at least worth mentioning.

1.3.2. FAITHFULNESS VS FREEDOM

In the translation process, faithfulness is generally considered to be one of the most important requirements for achieving a very high level of correctness and accuracy, especially when translating serious texts. Clause 4 from the above mentioned translator's charter of FIT states:

Every translation shall be faithful and render exactly the idea and the form of the original- this fidelity constituting both a moral and legal obligation for the translator.

Nevertheless, it must be asked whether fidelity should be to the author rather than to his/her actual words. Faithfulness is sometimes understood to be a word-for-word method of translation and therefore is often confused with literal translation. However, it is occasionally true that the translator is more faithful when s/he adopts the paraphrase method and functional equivalents type of translation at the expense of literalism and closeness. Clause 5 from the fore-mentioned translator's charter of FIT reads as follows:

A faithful translation, however, should not be confused with a literal translation, the fidelity of a translation not excluding an adaptation to make the form, the atmosphere and deeper meaning of the work felt in another language and country.

This is very true, particularly for emotional connotative words of poetic or metaphorical sense. Fidelity in the translation of individual words, as Venuti (2000: 21) puts it, 'can almost never fully reproduce the meaning they have in the original. For sense in its poetic significance is not limited to meaning, but derives from the connotations conveyed by the word chosen to express it'. As far as the problematical issue of 'fidelity' versus 'freedom' in translation is concerned, Lefevere (1992: 51) views faithfulness as just one translational strategy that can be inspired by the collocation of a certain ideology with a certain poetical style. To exalt it as the only strategy possible, or even allowable, is as utopian as it is ineffective. In fact, faithfulness is governed by two contradictory aspects, namely, the author of the SL and the TL readership whom the translator is serving, and translator should be faithful to both of them alike. A leaning towards ST author faithfulness, in some cases even to the extent of getting in touch with the ST author, may however lead to a complete neglecting of the TL readership's requirements and hence their rights. Additionally, since the translator is a mediator between two source and target languages and cultures s/he should be faithful to both by standing in a midway position between the two; s/he should bridge any gap and bring boundaries closer to each other. The translator is required to remain as *linguistically* close to the original text as possible. However, fidelity to the TL readership forces him/her to depart from this closeness as necessary, for example, where some *cultural* gaps exist between the two languages concerned.

According to Chesterman (1997: 169-70) a translator, therefore, seeks a balance of loyalty to both sides and the concept of loyalty is a central one. The translator has to remain in a central position to bring together the author's message and the competent reader's comprehension. Venuti (2000: 60) views this matter as an "either/ or" situation in terms of it is either the translator leaves the author in peace, as much as possible, and moves the reader towards him. Or he leaves the reader in peace, as much as possible, and moves the author towards him. He comments on Schleiermacher's approach to the Different Methods of Translating, by stating that Schleiermacher argued that translation can move in either direction as there are only two possibilities.

It is either the author is brought to the language of the reader or the reader is carried to the language of the author. In the first case, we do not translate, in the proper sense of the word; we, in fact, do an imitation, or paraphrase of the original text. It is only when we force the reader from his linguistic habits and oblige him to move within those of the author that there is actually translation.

This view is reflected, to a large extent, in Venuti's relatively modern *foreignizing* as opposed to *domesticating* strategy. Just as the same way Schleiermacher (cited in Baker, 2000: 242) is also acknowledging that:

most translation was domesticating, an ethnocentric reduction of the foreign text to target language cultural values, bringing the author back home. However, he much preferred a foreignizing strategy, an ethno deviant pressure on those values to register the linguistic and cultural differences of the foreign text, sending the reader abroad.

Yet in determining whether a translation is domesticating or foreignizing depends on detailed reconstructions of the cultural formation in which the translation is produced and consumed. The foreignizing strategy Venuti advocates also involves the exploiting of anachronistic corners in the target language. Bad translation negates the "otherness" of the foreign language by transmitting it as familiar; good translation preserves this "otherness", by whatever means possible. Translators of Russian literature into English have tended to neglect or under-use certain aspects of the narrative style of the original, such as the use of Free Indirect Speech or an intrusive narrator, in favour of a more fluid style more in keeping with target language ideals of clarity, explicitness and accessibility. Such a translation method is said to devalue the intrinsic opacity of language, favouring information transfer at the expense of aesthetic play (see Chesterman, 1997: 28).

This keenness for faithfulness should not however marginalize the translator's role and autonomy. Translators were traditionally viewed as passive copiers. However, with the recent development of translation studies, the translator is no longer simply a passive language expert with a bilingual mind who at best is an observer mirroring the original text only nor is his task nowadays merely a linguistic one. On the contrary, the translator has to trace an information background, evaluate this information, and estimate and adopt the degree of cultural elements involved. Besides being a problem-solver and a decision-maker or a 'decision-making agent', to keep Hermans' term, a successful translator is also getting involved by playing more than one role. S/he should be a gifted writer as well as a competent reader, a responsible re-producer, modifier and even text designer but far importantly s/he should act as a cultural mediator with an over-sensitive bicultural mind. This is partly because the translator's role inevitably becomes more important if a given piece of translation belongs to languages of different families and different cultures. Leppihalme (1997: 193-4) comments on these characteristics by stating:

To return to our conception of the translator as a competent reader, a responsible text producer and a cultural mediator, we can summarise as follows. In order to be competent readers of SL texts, novice translators need to learn to be aware of the possible presence of allusive material in STs and of their function and meaning in those texts. To be responsible text producers, they need to consider the various strategies available in individual cases in order to avoid culture bumps and instead choose strategies that best serve the needs of their actual or potential readers (one such need, depending on the text type, may well be the need to follow the author's thought processes and imagination as far as these are revealed by the allusions s/he chooses to use). And as cultural mediators, translators need to be familiar with the cultural differences between ST and TT audiences and to take these into account when making choice.

Regarding the translator's task in the reader's mind, Leppihalme (1997: 103) says that a translator does not stop to consider culture-bound differences in the readers' background knowledge nor the range of available strategies if the readers are convinced that the translator are doing their work properly, i.e. if the translators do not make changes, omit or explain because in their view it is the ST author who is responsible for the words in 'the text' and the translator is simply rendering them into the TL. However, a further characteristic of the modern translator's involvement is due to the technical revolution of mass-communication as s/he is no longer a specialist in one branch of knowledge only, and correspondingly translators therefore should have an encyclopaedic mind.

Nevertheless, all these characteristics should not prevent translators from being neutral. This leads to the notion of the translator's invisibility and a further point will be raised in due course regarding whether fidelity should be to the ethics of the profession as a whole, or to the translator's own beliefs. Chesterman (1997: 169-71) considers that the visibility issue also concerns the translator's role in society, the translator's status and power and the translator's rights. Invisible translators, who seek to efface themselves textually, also tend to get effaced socially, e.g. with regard to translator's copyright, the rights of multiple authors, conditions of work and pay, the requirements that a translator's name be duly mentioned in a work's paratext, etc. An associated question is whether translators have the right to refuse to translate texts they feel are unethical. Chesterman (1997: 169-70) gives an exhaustive answer to this question based on a basic division between macro and micro ethical matters.

Fidelity, as closeness is taken as the point of departure here, means absolute accuracy regardless of its form, ranging from literal word-for-word translation up to the extremely free form of translation. Thus translators may instinctively start out with the literal method. However, translations can be free but can still be governed by Lefevere's constraints, namely: patronage, poetics, the universe of discourse, the nature of the source and target languages themselves, and the translator's own ideologies. Literalism is, however, a graded notion, which has never been an 'either/or' situation. Rather it is a 'more or less' situation; a degree in scale of a hierarchical nature. Therefore, one has to stand in a central position between the extremely free *Robinson* (1991) "I can translate any way I feel" and the absolutely literal option.

It is not only the methods of translation that are of a hierarchical character; translators' decisions also work iteratively in a hierarchical manner throughout the whole text. Translation involves a complex process of 'decision-making' in almost every line, regarding the problems emerging from the source text and the available target text solutions. To choose from 'the set of alternatives circumscribed by the definitional instruction, a subset is eliminated by the selective instruction, which in turn becomes the definitional instruction of this subset, and so on, till a one-member paradigm is reached' (Venuti (2000: 149). According to Leppihalme (1997: 25) the process of taking a particular decisions can be described as follows:

To specify the goal and to make a plan, the translator has to consider a number of extra- and intratextual factors and make a number of decisions on both macro- and micro-levels. ('Who wrote this and why?' 'Who is addressed?' 'What is the function of the TT?' 'Why did the author put these words here?' 'What does this mean in its situational and textual context?' etc.) Next the translator considers different ways of solving the problem. S/he may either consider strategies in abstract terms (asking him/herself for instance: 'Literal translation? Replacement by target cultural material? Footnote?') or try out different possible solutions for the problem at hand. S/he then makes a decision: determines on a strategy and evaluates the result, trying to see whether or not the goal has been reached. Later, the result may perhaps be evaluated by a publisher's reader, an editor, a teacher - or general readers of the TT. The translator may not always be conscious of using strategies.

Leppihalme (ibid) goes on to say that a translator may make a given decision or go for a particular translational choice from different optimal options either consciously or intuitively. Such intuitive decisions may be taken either by experienced or inexperienced translators due to the lack of another alternative. An experienced translator would normally use a certain technique only as a last resort, whereas it might be the first solution for an inexperienced translator. An experienced translator may opt for a particular technique; say omission, after deliberately rejecting all the other alternative possibilities but this may be the inexperienced translator's first option because of lack of knowledge of the correct strategy to apply.

With regard to how the Quran should be translated, in order to achieve as much fidelity, in the sense of adhering to the original, as possible whilst still retaining fluency and readability, more than one method of translation may be adopted by following a very simple and practical principle. This is advocated by Newmark (1993: 101) who says, 'translate the words if you can; if you can't, translate the sense'. According to this principle, the translators should initially try the literal equivalent; if it works they should adopt it. Otherwise, when the literal proves insufficient then they should resort to other kinds of non-literal methods. The formal equivalence according to Hatim and Munday (2004: 264) is appropriate when the translator seeks to reflect, in a motivated manner, the rhetorical prominence of an ST element, or when the focus of the analysis is on decontextualized lexis, the meaning of which may alter or extend according to the text. In the absence of such aims and only when a literal translation proves unworkable, should the translator then look for another functional equivalent that fits with the context. Lyons (1977: 643) states in this respect that, 'Translation

between any two languages always operates, in principle, with respect to contextualized utterances”.

The traditional usage of literal against non-literal translation makes these terms appear to be in constant conflict with each other. These methods can be problematic in that they can cover a range of translation phenomena, from producing a literal replica to a free paraphrasing of sentences or entire text. This also reflects a wide variety of manifestations ranging from the apparently back-rooted conflict between ‘letter’ and ‘spirit’ passing through its promotion to a position of ‘dynamic vs. formal equivalents’ and eventually arriving at ‘SL vs TL orientations’. Traditionally, sacred manuscripts were looked at as holy texts with divine wording, and hence word-for-word translation was the most dominant option. With the progression of translation theory towards issues such as target language enrichment and enhancement of TL acceptability; the transference of the translator’s role; and cultural domination, sense-for-sense becomes a relatively sensible alternative, the word-for-word literal method of translation appeared to be a good method in times where ancient language was taken seriously, when the words of Man were loaded and driven by sacred values; there was no place for irony, satire nor play on words. For such powerful texts, translators are not expected to work at the interface of the two languages. According to Walter Benjamin (2000: 22), due to the course of the laws of fidelity in the freedom of linguistic flux, the stratum of what he calls the *pure language* highly justifies free translation when the task of the translator is

to release in his own language that pure language which is under the spell of another, to liberate the language imprisoned in a work in his re-creation of that work. For the sake of pure language he breaks through decayed barriers of his own language... He must expand and deepen his language by means of the foreign language.

In the Quran however, the holiness of the message requires a word-for-word strategy, but due to the issues mentioned above, its figurative tone also requires a sense-for-sense strategy. Literal translation is the first method to be applied by the translator. This may be reflected in the tendency for translation to focus on core meanings, or to resort more frequently to generic nouns. However, should this not be adequate, other methods of non-literal translation can be enlisted. Thus, the literal method of translation, in this sense, stands by itself on one side whereas all the other types

(functional, communicative, dynamic or free, etc.) form the other side under the name of Non-literal methods of translation.

Some translators look on these methods as controversies with overlapping and contradictory relationships, while they, in fact, complement each other. Nevertheless, priority should be given to literal translation, unless there is a necessity for functional or broadly semantic translation. Literalism must, therefore, be viewed as a degree on a scale, along which the translator constantly moves, in order to render faithfully the message of the original text within a target-text's cultural and linguistic frame. This can only be achieved by combining or unifying both the linguistic and the cultural approaches through effective communication across cultural-linguistic boundaries based on the closest and most natural equivalent that reflects both the linguistic and cultural norms of the target as well as the source text alike. Within this framework, it is no longer possible to entertain the curious translation dichotomy of literal vs non-literal methods. Instead, what is needed is a set of criteria by which a translator can determine the best method to apply to a given text or even part of a text (see Hatim and Munday 2004: 270).

Chesterman (2000: 28) considers what he calls 'abusive fidelity' quite relevant to the type of text that the translator is dealing with; a notion that he feels that Venuti has adopted from Lewis (1985) and Derrida (1985). He states:

a fidelity that deliberately rejects the fluency ideal in favour of a translation that resists the normal usage of the target language, challenging the target-language norms by playing with signifiers. Lewis argues that this kind of "strong translation" is the most appropriate way of translating texts which themselves break source-language norms of usage. In so doing, the translator draws attention to the translation itself as text. Venuti argues that such a translation procedure is ethically motivated, in that it resists the "ethnocentric violence" inevitably committed by fluent translations.

Literal translations, therefore, often fail to take account of one simple fact of language and translation: comprehensibility. This is simply because not all texts are the same nor are they all directed at the same readership. Hatim and Munday (2004: 14) acknowledge that:

Ignoring such factors as **text types**, **audience** or **purpose** of translation has invariably led to a rather pedantic form of **literalism**, turgid adherence to **form** and almost total obsession with accuracy often encountered in the translations we see or hear day in day out. We have all come across

translations where the vocabulary of a given language may well be recognizable and the grammar intact, but the sense is quite lacking.

Text typology, readership, content and form, and the purpose of translation are the main factors that affect the translation process and therefore will be discussed next. The latter will, however, only be touched upon lightly as it will be thoroughly discussed in chapter eight under the heading *The Intention of the Translations*.

1.4. TEXT TYPOLOGY

Every translation consists of rewriting the original text in some way. Such rewriting inevitably involves a number of shifts in the ideology of the source text, especially if the source text and the target text belong to two different cultures. In fact, Lefevere, (1992: 51) sees ideologies as a decisive element that inspires any faithful translation by stating that 'far from being 'objective' or 'value-free,' as their advocates would have us believe, 'faithful translations' are often inspired by conservative ideology'. As far as the adoption of *close* or *faithful* translation is concerned, Newmark (1993: 36-7) also considers that the kind of text, its language, and the level of writing rather than its relative importance, are decisive factors. He, therefore, proposes the following guidelines:

- At every rank of the text, the more important the language of the text, the more closely it should be translated.
- The better written a unit of the text, the more closely it too should be translated, whatever its degree of importance.

In the mid 1980s, Edinburgh-based scholars Basil Hatim and Ian Mason (individually and collectively) proposed a comprehensive model of translation grounded in the notion of text-type and critical discourse analysis (see Hatim and Munday, 2004: 181). With regard to the significance of the text, Chesterman (2000: 21) also appreciates

that the meaning was not just carried by individual words but by the text as a whole; then, by analogy with the invariance of word-meaning, this extended meaning could also be claimed to remain constant in spite of the change of form it underwent in translation.

This was the idea of (maximally) literal translation, as Chesterman (2000: 22) proposes "word-for-word" translation while still preserving target-language

grammaticality. In other words, it was accepted that the translator would have to make some formal (structural) changes during the process of translation, but these should be kept to a minimum. He (ibid) goes on to state that even the very word order in sacred scriptures is a mystery.

In current theorizing on translation, Hatim and Munday (2004: 181-5) admit that there is disenchantment with earlier text typologies. Text types were earlier envisaged either within classification scheme such as field of subject matter (e.g. text on education, the environment), or within the slightly more specific notion of 'province' (e.g. religious or legal text) or 'mode of expression' ('functional language' as in a technical manual), or 'literary language. Hatim and Munday (ibid) affirm that, initially, Reiss (1977/1989) classified texts into three different types, namely informative, expressive and operative. Reiss sought to establish a correlation between text type and translation method, arguing for the need to preserve the predominant function of the text in translation. Hatim and Munday also acknowledge that the text typology proposed by Reiss has made its mark on the strength of a correlation rather boldly established between text type and translation method.

To start with, it is argued that the type of text correlates with the nature of the demands made on the translator. Thus, translators of informative texts should aim primarily for 'semantic equivalence', focusing on semantic relationships within the text and only secondarily on connotative meanings and aesthetic values. In the case of expressive texts, the main concern of the translator should be to try and preserve aesthetic effect alongside relevant aspects of the semantic content. Finally, operative texts are particularly challenging to translate and, it is suggested that the predominant function of the ST must invariably be preserved in the translation. Thus, operative texts require the translator to heed the extra-linguistic effect (e.g. persuasiveness) to achieve a good level of equivalence even if this comes at the expense of both form and content. One important difference between the typology proposed by Reiss and that of Hatim and Mason is in this area of 'operative' text. Reiss conflated under 'operative' text what Hatim and Mason keep distinct as 'argumentative' and 'instructional'. Conflating the two types feels intuitively right in the area of advertising.

In fact, it was Reiss herself who, some twenty years later, modified equivalence of the kind identified above along text-type lines. Specifically under the *skopos* (translation purpose) regime, equivalence of function is not abandoned altogether, but is now related to adequacy, a term used in a non-technical sense simply to mean 'adequate to the job'. This is related to the translation brief, and the nature of the commission. Hatim and Munday (2004: 284-5) states that:

Within the framework of *skopos* theory (or translation purpose), Reiss tones down the correlation between type of text, nature of demand on the translator and method of translation. It is suggested that the correlation applies only in the translation of texts that call for functional invariance, that is, when, due to all sorts of factors, there is nothing to justify functional change. In cases which call for functional change, however, ST function may be adjusted. Although this is rare, the predominance of content in informative texts, of form in expressive texts and of effect in operative texts are in theory not sacrosanct and the translation *skopos* begins to play a crucial role in what happens across linguistic and cultural boundaries.

As far as translation strategy is concerned, Hatim and Munday (2004: 73-4) state that a set of constraints emerges, and text types are seen as 'guidelines', which text users instinctively refer to in adopting a given translation strategy with an eye on both sides of the translation divide - the SL and the TL. As for how text typology affects translating metaphor specifically, they appreciate that 'unless there is a good reason to do otherwise, *metaphors* in predominantly expressive texts (the Quran is highly applicable on here), for example, are best rendered metaphorically, while those in predominantly informative texts (the Quran is also still applicable here), may if necessary be modified or jettisoned altogether'.

Hatim and Munday (2004: 285-6) concede that what has long been the subject of debate in Translation Studies is whether classifying texts is at all feasible or indeed useful for the 'practical' translator. They identify two problems with the kind of text typologies currently available:

1. The notion of text type is of such a wide scope that it can subsume a huge array of text form variants.
2. The issue of hybridisation: a particular text can and often does consist of different 'types'.

We will concentrate more on the second point, as it is more relevant to the nature of Quranic text. Also, as Hatim and Munday propose, that hybridisation or the fact that texts are essentially multifunctional has been the Achilles' heel of those text

typologies which seek 'rigour' at the expense of genuinely reflecting how texts are actually produced and received. (Hatim and Munday, 2004: 185)

With the emphasis on contextual focus, Hatim and Munday (2004: 73) state, 'the multi-functionality of all texts is thus no longer seen as a weakness of the text type model, nor indeed as a licence for an 'anything goes' attitude in the production or analysis of texts or translations'. They (ibid) also recognize that, while a distinction may usefully be made between so-called **expressive** texts (of the creative, literary type) and **informative** texts (of factual variety), texts are rarely if ever one or the other type. The recent approach of defusing the classification of texts into certain text categories is explained bluntly by Hatim and Munday (2004: 73):

The text-oriented models of the translation process that have emerged in recent years have all sought to avoid the pitfalls of categorizing text in accordance with situational criteria such as subject matter (e.g. legal or scientific texts). Instead, texts are now classified on the basis of a 'predominant contextual focus' (e.g. expository, argumentative or instructional texts). This has enabled theorist and practitioner alike to confront the difficult issue of text hybridization. That texts are essentially multi-functional is now seen as the norm rather than the exception.

One finds that Quranic text is 'not merely a sacred text of devotion and prayer but is also an infallible guide and inspiration for the fashioning of socio-economic and political life of Muslims' (Thomas Irving, 2002: xiv). It is virtually a multi-functional text with highly emotional inputs and therefore is hard to classify under one categorised typology, as it can be any of the following:

- An expressive text (of the creative literary type that tends to communicate inner thoughts through narrating a series of events in a creative way).
- An informative text (of the factual variety, but primarily intended to convey information).
- An operative text (with an instructional tone that is fused with persuasion as the text's primarily purpose is to seek to persuade).
- A text with Central-rhetorical purpose, situational-focus and contextual-focus.

The multi-functional nature of Quranic text is therefore unique in that it involves all of the above. To reiterate, it is generally accepted that, in all cases, such a categorization is necessarily idealized; the various categories are not mutually exclusive (i.e. they overlap), and since all texts are in a sense hybrid, the

predominance of a given *rhetorical* purpose in a given text is an important yard stick for assessing text-type 'identity' (Hatim and Munday, 2004: 74).

In addition to being appropriate to the receptor language and culture, a natural translation, according to Nida (1964: 168), must be in accordance with the context of a particular message. This disparity is to do with the issue that the salient choices are from the perspective of a particular language and culture. Textual salience is a crucial factor which may best be explained in text pragmatic ways. That is, the equivalence sought in this area of varying linguistic and/or conceptual (cultural) prominence would be of a text normative and pragmatic kind (Hatim and Munday 2004: 269). In a Quranic context, translation becomes a matter of interpretation and one who is uninitiated in the ideas, values and spirit of this culture cannot, through the mere words of a translation, reach and grasp the spirit and the meaning of the text, no matter how good a translator they are.

One of the *constraints* stated by Lefevere (1992), and also taken later on as a *norm* by Chesterman (2000), that govern the process of translation, is to do with the different nature of the source and target languages themselves. This category of text typology requires, on balance, a differentiation between the nature of the languages of the two texts under scrutiny. One of the differences between them is that English is different from Arabic with regard to its chronological development as there are stylistic variations between different versions of English. One of the reasons behind such departures between the two texts might be that the language of the target text (i.e. English), which belongs to live languages, is subject to continual modification. Nida (1964:161), states that live languages are constantly changing and stylistic preferences undergo continual modification. Thus, a translation that is acceptable at a particular point in time is often quite unacceptable at a later time. This is particularly true about cultural modifications as culture is not only of a changeable nature with the passing of time but also rapidly varies from one period to another. The original Arabic text, on the other hand, belongs to a language which is relatively has more permanence in this respect.

According to Hasan Ghazala (1994: 2-3), **Old English** refers to the early period of English language up to 1100 or 1150 AD and **Middle English** extends from 1150 to

1450 AD. With the Norman Conquest in 1066, the French language was introduced by the Normans who spoke a dialect called Old Northern French. Old English, therefore, underwent several changes under the influence of the newcomer affecting spelling, vocabulary, word-forms and grammar. It was not until the period of **Early Modern English**, in the sixteenth and seventeenth centuries, that **Standard English** became established as the written standard version throughout England. From this time onwards, the spoken dialects of English descended from a dialect written by William Caxton in 1482. Shakespeare's language is the best evidence of Early Modern English. Since then, there have been few changes to it, although some differences still existed between Early Modern English and Modern English which was established in the eighteenth century. Moreover, the standard spelling system of today was not fully established until after the publication of Dr. Samuel Johnson's Dictionary in 1755.

Old English, therefore underwent considerable development and thus varied from modern English syntactically, semantically and phonologically. It also differed from the language of the Shakespearean period which was considered to be relatively modern at that time. Also, there is a great overlap between English Standard and Colloquialism to the extent it is hard sometimes to draw a distinctive line between them. The old English, which suppose to match the language of the Quran, might be not the most desirable form for the modern English reader. For Ezra Pound, it is considered as a dead language that hoped to get rid of (see Venuti 2000: 28).

Arabic regardless being classical or modern, on the other hand, is sharply distinguished between the Fusha (Standard) and colloquial. Arabic also has not passed through the same chronological stages of English language development, apart from a few lexical items whose meanings have been changed or extended. Thus, Classical Arabic is still in use and can be easily understood by different audiences according to their educational levels. As a result, although the Quran is written in the classical language and a highly formal register, it is still understandable by a wide variety of audiences with different degrees of educational background ranged from the highly educated to the general lay public. The Quran however is not intended to be interpreted literally and need to evolve with time to fit with each new generation's expectation. The *Tafseers* (exegetical interpretations) are therefore required to help gain deeper insights into the Quran's message.

Accordingly, the language of the Original Quran has been understood throughout the centuries without difficulty and is even still enjoyed by modern readers, of deferent linguistic levels though, whereas the English translated text needs to be renewed now and again to meet each generation's requirements of expectations and acceptances. English translation of the Quran should, therefore, be regularly updated to encompass new modern cultural approaches.

Another area where the two texts differ has to do with the fact that English translation is limited to a certain period of time only, whereas the original Arabic text penetrates time and place. Thus, 'The message of the Quran can penetrate the heart of man today as it penetrated human hearts in the past, it can sink into the soul of its seeker in the West as it has sunk into the souls of men elsewhere' (Irving, 2002: xviii). The growth of knowledge and sciences is never final and Quranic verse utilizes limited, though polysemous, words that can be understood by every generation, according to the exigencies of their time. The meaning of these words extends to include every modern sense in a complementary rather than a contradictory manner. However, translation might only be able to provide one single meaning that is available at the time of the translator. Thus translations over time either support or fail each other. Lefevere (1992: 51) explains 'Yet, in the course of time, many translations succeed each other and sometimes they are diametrically opposed to each other'. Thus, presumably the further forward one goes in time, the fewer linguistic and cultural problems occur. In other words, the more modern the languages (under scrutiny) are, the more an inter-relation between them takes place. Chronologically speaking, translation can involve different cross-cultures, for instance, either:

- 1 Culture of Time: to translate (the same text) within the same area for different generations who supposedly speak the same language throughout different periods of time. This of course also involves variation within the same culture (sub-cultures) or,
- 2 Culture of Space: to translate within the same time, but between very different areas; e.g. the Arab World and Europe.

In this respect, translation has served as a means towards better cultural contact, and more effective understanding between people belonging to different cultures.

However, effective understanding necessitates an effective translation, i.e. a translation that produces an effect on the TL audience similar to the one received by the SL receptors. Effective translation, therefore, could be taken as the link that bridges the cultural and linguistic gaps between two linguistically distant and culturally unrelated language communities, such as English and Arabic. Due to the fact that growth of scholarly knowledge is never final, extra efforts are therefore required within the translation field to cope with any rapid changes in order to share recent knowledge and discoveries, which in return, gives translation a strong link to different activities in most fields. As Nida (1964: 1) puts it, 'in our day the terrifying potentialities of modern technology require us to increase our efforts to guarantee effective understanding between people'. Readership significance underlies the fact that a translation is neither labelled successful nor does it justify its validity unless it makes sense to the receptor readership. The relative value and effectiveness of particular types of translation for particular audiences pose further questions. Two important points relevant to this study regarding the relation between the translator and the readership are:

1. Do the translators consider the text readership as their own readers or as the author's?
2. In the case of the Quran, where the original text preaches the future, do the translators take into account the future readers of their translation?

These are crucial areas that will be treated in more depth as this study develops. The following section will shed some more light on the significance of the readership.

1.5. READERSHIP

In the translation process, the role of the receiver (audience) is almost equally important as that of the sender (author). However, while the TT readers' communicative importance is generally taken for granted in theory, in practice their role is still unformulated. In subject indexes to a number of translation studies, receivers are either not mentioned or references are limited to one page only, where perhaps a schematic representation of the translation process is given. Leppihalme (1997: 21) goes beyond even this by considering that the role of the receiver is equally as necessary as that of the sender. She says,

In literary studies there has been a 'return of the reader' (cf. Freund, 1987), which sees the reader (even the reader of translations) not just as a passive receiver of instruction and education but as a participator, a co-author almost, or even the 'real author' (Genette, 1980:262) without whose interpretation a text does not exist. Linked with the communicative model of translation, this has led to more receiver-oriented translation studies, where the ST is not thought superordinate, nor TTs only pale imitations, necessarily poorer than the original.

Therefore, taking the reader as a participating element in the translation process gives any translated work another dimension, since an approach of looking at the reader as a co-author (or even a real author) makes the reader's role a highly important one which can no longer be overlooked in the translation process. According to Leppihalme (ibid), neglecting the TT reader is one of the fundamental reasons behind the failure of many translations. She states:

As regards the actual production of translations, too, the neglect of readers' requirements and expectations has been called one of 'the most glaring defects of many translations' (Dejean Le Feal, 1987: 210).

The response of the readership may differ widely in applicability to the receptor-language readership. Yet it is clear that the TL readers who have a different cultural background and have grown up in a different culture will often be quite unable to recognize certain cultural aspects of the source culture as, indeed, some such aspects may be represented in entirely different ways in each culture. This claim is not refuted by the obvious fact, as Leppihalme (1997: 138) proposes that not every native-language reader would comprehend a given passage in the same way; this variation can be related to national and other demographic differences but also to personal differences in reading experience and reading competence. Some of these personal factors of readership might be:

- Age
- Gender
- Educational level
- Social class

There can also be some misconceptions within societies regarding Spatial (Place of origin/residence) and Temporal (Time/period [generation]) perceptions of change over and above the other broader cultural factors for understanding the text, such as cultural backgrounds (native language or language of habitual use, religion, race, etc.). In addition, Leppihalme referring to Enkvist and Leppiniemi (1989:192) goes on to say

that they consider differences arise in performance due to such factors as the degree of attention paid, not to mention the problems caused by reading extracts of texts in the experiments instead of full-length texts. They argue that result must be understood from:

an interplay between the text, the situational context, and the receptor (including his linguistic skills, his knowledge of the world, his purpose and his judgements of relevance, as well as his text-processing capacity at the relevant moment, which may vary with his alertness, sobriety and a number of other transient influences).

Leppihalme (ibid) states that translators need to consider whether the communally accepted meaning of an allusive phrase can be conveyed by a minimum change (literal) translation. In other words, they should consider whether the phrase has become transcultural or part of the cultural milieu of the TL readers. As quoted earlier from Venuti's work (2000: 60), it is only when we force the reader from his own habits and oblige him to move within those of the author that there is actually translation. Thus, one may wonder: Do we need a reader to be bicultural as well? In the absence of data on readers' responses, the translator can only rely on intuition. Theo Hermans (1999: 63-4) based on Jelle Stegeman's model (1991) connects the idea of the real reader to the response of the target reader. He states:

The idea is roughly that a text, as an artefact, only comes to life as an aesthetic object when a reader responds to it, when it serves as a stimulus in an actual communication process. The reader's role is therefore vital.

He carries on to say that Stegeman uses this stimulus and response approach in an attempt to pin down the notion of equivalence. The claim is that equivalence is obtained when no significant difference can be observed in the way source-language readers react to a source text and target-language readers react to the corresponding target text. Stegeman's tests cover micro-structural, macro-structural and paratextual aspects of literary works and their translations. They concern such things as readers' perceptions of a pre-selected number of variables.

According to Nida (1964: 158), audiences can vary in their response with regard to both their *decoding ability* and their *potential interest*. In terms of interest, Nida (ibid) differentiates between whether a translation is designed to stimulate pleasure or if it is for furtherance of knowledge. The very same text can be designed to satisfy curiosity about certain cultural phenomenon but could also be for readers who might be more

interested in the linguistic structure underlying the translation rather than the cultural novelty of that particular phenomenon itself. Accordingly, Nida (ibid) classifies audience in terms of capacity into the following four categories:

- Children's capacity
- Double standards, in terms of the spoken/written capacity of new literates
- Average literate adult capacity
- The unusually high capacity of specialists

A similar classification of readership is also echoed in Newmark's (1988: 55) standards which are divided into three typical categories only namely, 'the expert (in the SL text culture and/or the subject of the discourse), the educated layman, and the ignoramus- (in the culture and/or the topic), not to mention their degree of interest in the topic'.

Looking at the Quranic text, the original Quran is meant for all seekers after the truth, regardless of their innovative background. Thus, it is meant to address a large audience, be they ordinary men or women, scholars or specialists, simple or sophisticated, young or old, men or women, Muslim or non-Muslim (Irving xix). Therefore, its translation is supposed to equally address, not just to the growing majority of Muslims who do not speak Arabic as a first language, but also the non-Muslims who want to understand about Islam. Although, in terms of capability, the message of the original Quran is directed to all mankind regardless of gender, age, or racial background, in terms of interest, however, two possible types of readership are intended by English versions of Quran. They are either non-Muslims who are curious about this religion, or non-Arabic Muslims who want to worship their God in the Islamic way. If we take into account that the Quran is a book for worshipping in the first place, then the understanding of the message is also of great importance and should be given priority. Another fundamental failure of many translations is due to the fact that their ingenuity, for the most parts, consists of conveying the content of the message but not the form of expression by using phrases that could not possibly be understood by the average receptor reader. This statement expresses a classical dichotomy in translation between content on the one hand and form on the other and this will be the focus of the following section.



1.6. CONTENT VS FORM

According to Nida (1964: 156), messages differ primarily in the degree to which content or form is the dominant consideration. Some translators think that the content should usually receive more attention at the expense of the form. However, one cannot be so decisive in this respect, as the situation is not a matter of an either/or attitude but depends largely on text typology. It is, therefore, important to know that the method of translation will naturally differ according to the type of text involved. There are obviously many types of texts, but for the purpose of this issue these types may be divided into two main classes: informative and expressive (usually creative) texts. Informative texts basically aim to convey information. Content is all-important, whereas the style of expressing the form comes second. Scientific, commercial and legal writings, to mention only a few, belong to this class of text. In creative texts, content is not as important as how the writer conveys the message in relation to the content. These texts do not depend so much on the information, which they convey to the reader or hearer, as on their aesthetic effect. Literary essays, novels, plays, and specifically poetry, all belong to this creative class of texts where form is very vital and to re-cast for example poetry, lyrics in particular, needs to be reproduced in certain formal moulds (See Nida 1964: 157). This class by extension also includes religious texts such as the Quran and the Bible as they work on creative, informative and expressive levels. According to Newmark (1988: 55), informative texts are translated at the readership's level, whereas expressive texts, which, to him, include 'sacred' texts, are normally translated at the author's level. In such holy texts, due to their authoritative nature, form and content are equally important to the extent that the translator might be in danger of failing to faithfully re-produce the message of the original. Chesterman (2000: 22) states:

Yet in holy texts, it was felt, even the form was holy. To meddle with the original form of the scriptures was to risk blasphemy, heresy; a translator might even risk his life (several centuries later, the translator Dolet was indeed burnt at the stake for "mistranslating" Plato in such a way as to suggest something heretical about the posthumous existence of the soul).

The tension between form and content is always acutely present as an echo of the conflict between *formal* and *dynamic* equivalences. The conflict between whether to be faithful to the *content* or to the *form* therefore broadly mirrors the conflict between *literal* and *non-literal* methods of translation. The form-content and literal-free poles

are still commonly used in the description of literary translations. Nida (1964: 22) links these two polar conflicts to each other stating:

Despite major shifts of viewpoint on translation during different epochs and in different countries, two basic conflicts, expressing themselves in varying degrees of tension, have remained. These fundamental differences in translation theory may be stated in terms of two sets of conflicting "poles"; (1) literal vs. free translating, and (2) emphasis on form vs. concentration on content. These two sets of differences are closely related, but not identical, for the tension between literal and free can apply equally well to both form and content.

Hatim and Munday (2004: 230) have also made the same connection between the two perspectives of form-content and literal-free translation, but they view it as an advantageous one. They state:

The dichotomies of form-style, content-sense and literal-free translation dominated translation theory for a very long time. But, as Steiner (1975/1998) says, this bi-polar perspective is ultimately sterile since it does not encourage further-examination of the internal and external contextual constraints which affect the translation strategy and function.

Admitting this has long been a central theme for discussion, Hatim and Munday (2004:65) list *content* and *form* as another reflection towards the conflict between *literal* and *non-literal* methods of translation. However, they also consider that the *relevance* model has presented itself as a recent cognitive-linguistic alternative to Nida's *formal* and *dynamic* equivalence. The problems of literal versus free and form versus content have been discussed more recently in terms of other frames of reference. L. Venuti, for example, has dealt with these difficulties in terms of domestication versus foreignization. Venuti's domestication and foreignization have exerted a central influence in translation over the past decades. Venuti (1995: 21) says domestication is preferred by Anglo-American publishers and readers, and involves downplaying the foreign characteristics of language and culture of the ST. This is opposed to the strategy of foreignization (1995: 20) Venuti proposes. Closer to literal translation, a foreignizing strategy attempts to bring out the foreign aspects in the TT itself, sometimes through calquing of ST syntax and lexis or through lexical borrowings that preserve SL items in the TT. This same basic problem has also been approached by Hatim and Munday (2004: 164), as they hint that it is accommodating to work with the idea that, within a given context, although form and content are inextricably linked, the two aspects are not necessarily always equally prominent. Adhering to one but not the other; that is either to form or to content, can therefore be

an important choice to make. Hatim and Munday (2004: 164) claim that 'in the same way as there is no form-less content, there is no content-less form'. Nida (1964: 164) also confirms that 'adherence to content, without consideration to the form usually results in a flat mediocrity, with nothing of the sparkle and charm of the original'.

The conflict between the dictates of form and content becomes especially important where the form of the message is highly specialized, as enormous semantic, syntactic, and cultural differences exist between languages with the need on the part of the translator sometimes to preserve not only what is said but also how it is said, i.e. to preserve form and content. Thus, form versus content is an important distinction especially in the translation of sacred and sensitive texts (Hatim and Munday, 2004: 272). The major difficulty with the Quran is that form and content are inextricably linked, as in the use of emphatic intonation in speech combined with important sound effect (i.e. assonance, alliteration, onomatopoeia, partial rhyme etc.). There is fairly significant translation loss in terms of expressiveness, as sometimes rhyme-like structure, or rather loose end-rhymes, adds to the effect of language. Yet, in translation the cultural context shifts, making literal translation not functional enough on its own and perhaps necessitating explanation to ensure the TT reader's comprehension, while retaining such elements of oral sound effects because the rhythmic metrical padding and terminal syllable may be different. However, the overall effect must be equivalent if the translation is to be in any sense adequate and hence can only be achieved at the expenses of near or complete lack of intelligibility. This orality of sound effects should be taken into account though more often than not it will be sacrificed (see Hatim and Munday, 2004: 129).

It is self-evident how greatly fidelity in reproducing the form impedes the rendering of the content. In order to give a valid answer to the earlier mentioned question of whether fidelity should be given primarily to content or to form, Nida (1964: 156) states that 'the content of a message can never be completely abstracted from the form, and form is nothing apart from content; but in some messages the content is of primary consideration, and in others the form must be given a higher priority'. Nida (1964: 164) then moves on to say that it is obvious that at certain points the conflict between content and form will be acute, and that one or the other must give way. Generally speaking, one has to appreciate that, when there is no happy compromise,

translators instinctively give content priority over form. A happy compromise, however, might be that an entire translation will be faithful to content. It will impulsively approximate the form of the original because these two aspects of any message, and even more of the Quran's, are inseparably united. Hatim and Munday (2004: 72) consider this to be the outcome of the intricate interaction between form and content, which should be preserved in translation.

The implication of the decision to preserve the form and content of the Quranic text is quite crucial. On the one hand, there are many references or markers of orality indicated by rhyme-like structure and assonance. Thus, as Nida (1964: 25) suggests, some approximation to the form must be retained, even with some loss or alteration of content. On the other hand, as Nida (1964: 164) argues, sacrifice of meaning, for the sake of reproducing the style, may produce only an impression and fail to communicate the message. The form, however, may be changed more radically than the content and still be substantially equivalent in its effect upon the receptor. Accordingly, correspondence in meaning must have priority over correspondence in style. Nevertheless, this assigning of priorities must never be done in pure mechanical fashion. One of the ways to preserve the formal function of the SL is to resort to explanatory notes. These not only explain some of the formal features which could not be adequately re-presented, but they also help to make intelligible some of the formal equivalents employed, because such expressions may have significance only in terms of the source language or culture. Nida (1964: 164-5) proposes that in many instances one must employ certain types of marginal notes to reproduce certain formal elements of the source message if the feature in question merits an explanation. However, he reluctantly states that such formal correspondences are obviously rare, for languages generally differ radically in both content and form.

To sum up, Nida (1964: 157:) states that only rarely can one manage to reproduce both content and form in translation, the form therefore is usually sacrificed for the sake of the content. He (1964: 162) also concludes that 'the resolution of the conflict between literalness of form and equivalence of response seems increasingly to favour the latter.' However, text types differ from each other initially in the extent of whether content or form is the most dominant element. It must be recognized that in translating the Quran there are some very delicate predicaments built in, because the

form of expression (rhythm, meter, assonance, etc.) is essential for conveying the *content* of the message to the audience. Thus, the Quran's *form* is as important as its *content* and hence a greater focus of attention upon the formal elements is required as the content is constricted into certain formal moulds. Thus, wherever the form contributes to the construction of the meaning of the text, as in the case of that of the Quran, it is difficult to fully convey the conceptual meaning. Thus, most of the existing translations fall far short of reproducing the metaphorical forms of the Quran and the intensity of its poetic style and musical flavour. Yet, reproducing the Quranic formal moulds and approximately preserving its musicality in English might seem to be antiquated, archaic or even queer with nothing of the liveliness and spontaneity characteristic of the original's unique style. Culturally speaking, one reason for this departure may be dictated by the western European tradition, which is not accustomed to having prose stories told in poetic form (see Nida, 1964: 157).

The problems are thus not restricted to gross grammatical and lexical features, but may also involve such detailed matters as intonation and sentence rhythm. The trouble, as already mentioned, is that fettered to mere words the translator loses the spirit of the original author (Nida 1964: 168). Keeping the spirit of the original's author necessitates a similar intention on the part of the translator. Yet, the intention of translation also underlies the fact that one of the significant characteristics of an adequate translation is that it fulfils the same purpose in the target language as the original did in the source language. The following section will lightly touch upon this issue

1.7. INTENTION OF THE TRANSLATION

The intentions of the original text and by extension those of the translator are important factors. Nida (1964: 157) states, 'the purposes of the translator are the primary ones to be considered in studying the types of translation which result, the principal purposes that underlie the choice of one or another way to render a particular message are important'. Although they might vary slightly, it is assumed that the translator has generally similar intentions, or that they are at least compatible with those of the original author. Peter Newmark (2003: 12) states that 'the translator's intention is usually identical with that of the author of the SL text'. This is especially so in translating serious texts where the translator has to be highly sensitive. Hatim

and Munday (2004: 68) take intentionality as one of the main aspects of texture for any communicative text transaction. They state:

The entire communicative transaction is driven by the **intentionality** of a text producer, matched by **acceptability** on the part of a text receiver, which together ensure that the text is purposeful and that it functions in a particular way to serve the purposes for which it is intended.”

The Quranic text, however, is not accepted by the Western reader through translations in the same way that the original has been accepted in the Arabic environment. One of the possible reasons for this explained by Irving (2002: xvii), as the original intention of some translations of the Quran is to mock or denigrate its message rather than to produce a sympathetic understanding of it and hence this leads the West’s readers to misjudge the Quran. The influence of the intention of the translators of the Quran upon their works will be discussed in more depth in Chapter eight. At this early stage, it is sufficient to say that the great loss suffered by the translation is apparently evident from the fact that the people who read the original are highly praising of the text, whereas the reader who only has access to the translated version can have a bad opinion of what is supposedly to be the same text. Such mistranslation, if deliberate, will be taken as a patronage attitude (see Chesterman 2000: 170), but even if these misrepresentation and distortions are not deliberate, some translations, due to cultural differences, still do not have the power of communication. (see Irving 2002: xvii).

Certain Quranic verses, due to their metaphorical nature, can be interpreted in different ways. However, it is the intention behind their interpretation that really matters. Thus, the intention of translating the Quran is quite a decisive element with regard to the invisibility of the translator because the attitude of the translators may stand in the way of their neutrality, which is a crucial factor for any accurate rendering. Another crucial factor for a successful translation is reflected in the way of approaching the unit of translation. Do we translate word by word, phrase by phrase, clause by clause, sentence by sentence, paragraph by paragraph, or text by text? The following section will focus on the *translation unit* as it is also linked to literal-free options. Newmark (1988: 54) states that it has a certain truth in crudely reflecting these two opposing attitudes towards translation.

1.8. TRANSLATION UNIT

Hatim and Munday (2004: 17) acknowledge that the age-old translation strategies 'literal' and 'free' are to a great extent linked to different translation units, 'literal' being very much centred on adherence to the individual word, while 'free' translation aims at capturing the sense of a longer stretch of language. The same sentiment is clearly expressed by Newmark (1988: 54) as he also states that the unit of translation

is a concrete reflection of the age-old conflict between free and literal translation - the freer the translation, the longer the UT; the more literal the translation, the shorter the UT, the closer to the word, or, in poetry, even to the morpheme. Free translation has always favoured the sentence; literal translation the word.

However, because of the difficulty of analysing the translation process, there is no final agreement as to what the unit of translation should be. Thus, one essential and often controversial preliminary step is to define the translational unit. Until recently attention was concentrated on individual words as the predominant translation unit, as if these segments of the utterance were so obvious that they did not require definition. One of the main reasons that the individual word was the unit of translation for such a long period of time might be due to the traditional formation of dictionaries, which divide languages into headwords. This means that individual words tended to be treated in isolation. Hatim and Munday (2004: 137) quoting Vinay and Darbelnet (1958) appreciate that:

It is obvious that, despite its apparent convenience, the word on its own is unsuitable for consideration as the basis for a unit of translation. It is unlikely, however that this concept can be abandoned altogether: after all, in written language, utterances are divided into words by blank spaces and dictionaries are compiled on the principle of such units as words. But even in written language, the limits of a word are not always very clear.

In practice, however, the translation unit will typically tend to be not individual words but small chunks of language building up into the sentence; multi-word lexicological units or what Nida (1964: 268) calls 'meaningful mouthfuls of language'. In this sense, it refers to the linguistic elements used by the translator when working on the ST, be it the individual word, group of words, clause, sentence or even the whole text. This makes translators attempt to move beyond the mere word towards larger units of translation. Newmark (1988: 65-6) discusses five translational sub-units within the sentence, using in part a scale that has become well established in linguistics and which is based on the following hierarchical rank. It starts with the smallest unit, morpheme, which need not be taken seriously except in the case of suffixation. Two

sub-units, the clause and the group, are grammatical units. The other two units, the word and the collocation (including the idiom and the compound, which is congealed collocation) are lexical. Division of ST and TT into units of translation is therefore of particular importance as it may serve as a prelude to analysis of changes in translation and illuminate how the information structure has been preserved or altered in the process. Thus, Hatim and Munday (2004: 138-140) try to put together a taxonomy of the different units of translation that can be employed in the translation process and or analysis. It is based largely on Vinay and Darbelnet's (1958) work, which classifies the units of translation, into different sub segmentations, in the following traditions:

- According to the particular role they play in the message.
- According to the relationship between units of translation and words within a text.
- According to the degree of cohesion between the elements of utterance.

Segmentation into units of translation is, therefore, a necessary prelude to the analysis of translation shifts. However, the units of translation postulate, in Munday and Hatim's model, are lexicological units within which lexical elements are grouped together to form a single element of thought. It would be more correct to say that the unit of translation is the predominant element of thought within such a segment of the utterance. Nevertheless, there may be superposition of ideas within the same unit. Therefore, translators need a unit which is not exclusively defined by formal criteria. In this light, the unit that has to be identified is a unit of thought, ideas and feelings. Thus, unit of translation might be loosely defined as the smallest segment of the utterance whose signs are linked in such a way that they should not be translated individually. It is quite possible to equate 'unit of translation' with 'unit of thought' and 'lexicological unit', each approaching the issue from a different point of view. Unit of translation should, therefore, be equivalent to 'unit of thought' and 'lexicological unit' (See Hatim and Munday, 2004: 136-8). Therefore, any utterance that can be taken as a unit of text structure, can also, by convention, be utilized as a unit of translation.

Newmark (1988: 54) argues that at present there is a confusing tendency for translation theorists to regard the whole text as the unit of translation (UT). Since the rise of text linguistics, free translation has moved from looking at the sentence to the text as a whole. He (ibid) goes on:

In the last fifteen years the argument has been revived by those who maintain that the only true UT is the whole text. This view has been underpinned by the vast industry in discourse analysis, or text linguistics, which examines a text as a whole in its relations and cohesion at all levels higher than the sentence.

Over the last few decades, there has been a great shift in what is considered as the basic unit of linguistic analysis. In as far as real discourse is concerned, Newmark (1988: 65) determines three reasons for translators to move towards a larger scale unit, i.e. a paragraph or a whole text. These are:

- When they face difficulties with connectives.
- When they are not happy about the sentence as a unit.
- When they start revising their versions.

To Newmark (2003: 67), 'the unit of translation is a sliding scale, responding according to other varying factors, and (still) ultimately a little unsatisfactory'. Many would translate word for word, taking translation to mean the rendering of words from one language into another, which is not really acceptable unless using transcoding technique where the words have only one fixed meaning. The best way is to translate unit by (meaningful) unit. Each unit is called a unit of translation, which means any word or group of words that can give a small or large part of meaning when translated together. This shows that it is the specific context which determines the translation of a given unit. Translation unit, however, may vary according to the linguistic structure involved.

Adjustment of a translational unit to suit a particular contextual situation, particularly for texts with a predominance of emotive diction, metaphorical expression and highly charged idiom, is appreciated by Hatim (1979: 12). He argues that 'in dealing with this kind of language variety, both the unit of translation and the strategy of translation have to be adjusted drastically'. More emphasis has recently been put on a unit larger than a sentence, i.e. text. Text (typology) is, therefore, taken as the ultimate unit of analysis because in real life interaction, either through the mediums of speech or writing, people do not use language outside the context of a situation. Even in fiction, an acceptable context is created for the unfolding of the events in the text (cf. *ibid*). This shift of emphasis has had its influence on a number of linguistic branches, including that of translation. Nida (1964: 25) states that L. Forster (1958):

has dealt with these difficulties in terms of "levels" of translation, as related to the size of the basic units which enter into the translation process. In the Middle Ages, he notes, the primary unit of translation was the word, while later it became the phrase and the sentence. A still further concept of translation takes in the entire work as the legitimate unit of translation.

As a response to the text-linguistic view that the word can no longer be the unit of translation, Hatim and Munday (2004: 71) state 'This claim is informed by a general stance which takes text to be the minimal unit of communication'. They carry on by stating that 'a pragmatic reading of text based information necessitates that we depart drastically from the surface manifestations of both form and content (i.e. from surface structure and denotative meaning)'. This also copes with the latest great shift towards taking the whole text as a unit of translation. Bearing in mind that practising translators are often required to undertake a translation without having had the time or, in some instances, the opportunity to read or access the whole of a lengthy text, Leppihalme (1997: 138) hints that reading only certain extracts of a text rather than the full-length text will have an effect on the comprehension.

Lefevere (1992: 50) goes further by looking beyond the mere text to include the whole culture by stating that whereas the conservative (faithful) translator works on the word or sentence level, the 'spirited' translator works on the level of the culture as a whole, and of the functioning of the text in that culture. This is particularly applicable to texts translated from one culture into another, if the message is to function properly in the target culture. The choice of translation unit (in the sense of the structure and content) is motivated by extra-textual considerations such as ideological, cultural and even practical constraints. In this regard, Hatim and Munday (2004: 24) state that 'texts themselves are not isolated but function within their own socio-cultural and ideological environment. Equally importantly, at the intertextual level, texts are influenced reworkings of earlier texts.'

Newmark (1988: 54-67) tries to show that all lengths of language can, on different occasions and also simultaneously, be used as units of translation in the course of the translation process, as each unit has its own functional contribution. Therefore, a word can be taken as the smallest unit of translation. On a larger scale, the sentence is the 'undividable natural unit. However, the paragraph, the whole text or even the whole

culture can be described as the ultimate higher unit for giving full comprehension, or even possibly for the communicative value, of a text. Therefore, it would be better if translators took individual words and key words in particular, as their initial starting unit, while still keeping a careful eye on the function of the whole sentence. At the revision stage, the paragraph, whole text and even the whole culture become far more vital considerations.

As regards the length of the translation unit, priority should be given to brevity and conciseness. Newmark (1988: 54) aptly sums this up as follows: "The argument about the length of the UT, which has been put succinctly by W. Hass, 'as short as possible, as long as necessary'". Newmark also adds that the argument about the length of the unit of translation is a concrete reflection of the age-old conflict between free and literal translation. This suggests that the element used by the translator as a unit can be taken together whether that is one individual word, a phrase, a clause, a sentence or even the whole text. Accordingly, Newmark (1988: 66) proposes that 'the more expressive or 'sacred' the text, the more attention you will give to the precise contextual meaning of each word'. He (ibid) also introduces the concept of text authority, considering that 'the more authoritative the text, the smaller, the unit of translation.'

In the case of the Quran, the Quranic text should be taken as one whole unit because different parts of the Quranic passages explain and interpret each other. Also, in the case of the Quran, sentence length plays an important stylistic and functional role. Sometimes the preference is for shorter verses and avoidance of subordinate clauses. At other times there are long elaborate verses linked by paratactic connectors such as *و/ ف/ ثم / لكن*, which are often considered to be typical of Quranic style. These long passages are fundamental not only to style but also to the view of the world that is being represented. A translator working with the sentence, as the translation unit would therefore need to take particular care when preserving the features of the STs (see Hatim and Munday, 2004: 24).

We cannot proceed towards the following chapters without exploring the relevant point regarding the *Perfection of Translation*, which includes Naturality versus Artificiality, Universality versus Relativism and Universality versus Specificity.

1.9. PERFECTION OF TRANSLATION

The final debate in this chapter is about perfection in translation. Translation, like any other human work, can only be achieved within an approximate measure. But this approximation can be greater or lesser, to an unlimited extent, because the efforts at implementation are not limited, as there is always a place for improvement since no human work is perfect. Al 'Eimad Al Asfahani states:

اني رأيت أنه لا يكتب أحدا كتابا في يومه إلا قال في غده: لو غير هذا لكان أحسن،
ولو زيد هذا لكان يستحسن، ولو قدم هذا لكان أفضل، ولو ترك هذا لكان أجمل.
وهذا من أعظم العبر، وهو دليل على استيلاء النقص على جملة البشر.

I've perceived that whoever writes a book at present, would say in future: it would be better if this had been changed, it would be even better if this had been added, it would be superior if this had been fore-grounded, and it would be far more beautiful if this had been left out. In this, is a great perception, since it is significant evidence that no human work can be perfect and that all human works are overwhelmed with insufficiency and hence subject to imperfection.

(Al Mawrid Dictionary; the cover page)

Translation will never be perfect and there is always the possibility of improvement as long as there is someone who is interested in doing so. Human works, besides their human imperfections, also need to be improved and updated as a result of the progress of time. Temporal evolution should supposedly lead to better rendering of the Quran due to the development of the scientific discoveries as well as cultural convenience. Nida (1964: 164) names four basic requirements for any good translation; firstly, it should make sense, secondly, it should convey both the spirit and the manner of the original, thirdly, it should have a *natural* and easy form of expression and fourthly, it should achieve a similar response from its readership to that achieved by the original towards its first readership. He (1982: 163) also suggests that 'the task of the translator is to produce the closest *natural* equivalent, not to edit or to rewrite'. Naturality versus artificiality will, therefore, be our starting point in discussing the perfection of translation.

1.9.1. NATURALITY VERSUS ARTIFICIALITY

Artificiality in language stands in contrast to natural language. The translators have to avoid any unnaturalness in their work as far as possible, since artificiality can lead to misunderstanding or ambiguity and can block the text's fluency and hence its comprehension. Nida (1982: 02) states: 'In addition to being quite misleading, a translation may also be so stylistically heavy as to make comprehension almost impossible'. Based largely on John Hookham Frere's work (1820), Lefevere (1992: 49-50) links the perfection of translation to the intentions of translators and the techniques that might be used to achieve such perfection when he differentiates between two archetypes of translator namely, the *faithful* and the *spirited* translator by stating that:

The faithful translator who retains scrupulously all the local and personal peculiarities, and in the most rapid and transient allusions thinks it his duty to arrest the attention of the reader with tedious explanatory notes.

Thus, to Lefevere (ibid), the faithful translator tends to be conservative in both ideological and poetological terms. He translates the way he does out of reverence for the cultural prestige the original has acquired. This type of translator will use 'explanatory notes' to make sure that the reader interprets foundation texts in the 'right' way. But if these explanatory notes become too prominent, the language then will read unnatural. The faithful translator will also use notes to 'resolve' any cultural discrepancies that may be thought to exist between the actual text of the original and the current authoritative interpretation of that text, gladly changing both translation and notes as that interpretation changes. According to Lefevere (1992: 50), the spirited translator, on the other hand, is not conservative in either poetological or ideological terms. He says,

His rewriting is, in essence, subversive, designed to make the reader question both the prestige of the original and its 'received' interpretation in both poetological and ideological terms. Struggles between rival poetics are often sparked off by translations, and not seldom fought also by means of translations. Needless to say, this way of translating is not without risks where foundation texts are involved: many a 'spirited' Bible translator, for instance, was burned at the stake, and the faithful were not allowed to translate the Quran.

Therefore, the main focus for the spirited translator is to view the translated text in the eye of the receptor's culture. This is one aspect of being invisible and helps in producing a natural sense of translation. Once again the invisibility of the translator

plays a significant role towards naturality. Referring to Venuti 1995 and Pym 1996, Chesterman (2000: 169) appreciates that a related debate currently concerns the translator's visibility. He states:

A translator who gives primary loyalty to ease of readability will probably opt for fluent target style which hides the Otherness of the original; a translator who prioritizes loyalty to the original text and the original culture will choose other strategies. Berman (1984), for instance, argued that bad translation negates the strangeness of the foreign and hence makes all texts equally familiar and communicable. This choice of primary loyalty, about whether and how to acculturate, thus involves ideological choices as well. Indeed, scholars such as Cheyfitz and Venuti analyse these choices in terms of theories of imperialism, colonization, nationalism, economic issues, power struggles between cultures, and the global domination of European or Anglo-American cultural values

The tendency towards the use of unfamiliar, or unnatural expressions forced the translator to resort to frequent use of footnotes which could be avoided through the use of simpler equivalents. Generally speaking, therefore, the use of well-known natural sounding words is well-advised. Nida (1982: 149) proposes that 'familiar words are obviously easier to comprehend than those which are not well known'.

According to Lefevere (1992:50), the spirited translator, on the contrary,

is less awed than the 'faithful translator' by the prestige of the original; indeed, it is often his intention to shock his audience by 'updating' the original in such a way that it tends to lose at least some of its 'classical' status. He gladly takes the risks involved in anachronism.

Of course, such updating strategies or visibility changes are necessary to overcome the cultural discrepancies of an alien culture. Nida (1964: 168) states that these cultural discrepancies offer less difficulty than might be imagined, especially if footnotes are used to point out the basis for the cultural diversity; after all, people do recognize that other people behave differently from themselves. Chesterman (2000: 112) states that visibility changes refers to:

A change in the status of the authorial presence, or to the overt intrusion or foregrounded the translatorial presence. The translator's footnotes, bracketed comments (such as explanation of puns or added glosses explicitly draw the reader's attention to the presence (existence) of the translator, who is no longer *transparent* (see Venuti 1995a). The translator is thus visibly interposed between original author and reader, and the author is accordingly backgrounded (temporarily). See Schiavi 1996, Hermans 1996.

The same sentiment is clearly expressed by Nida, although he links this with avoidance of vulgarisms and slang. He (1964: 169) states that:

Some translators are successful in avoiding vulgarism and slang, but fall into the error of making a relatively straightforward message in the source language sound like a complicated legal document in the receptor language by trying too hard to be completely unambiguous; as a result such a translator spins out his definitions in long, technical phrases. In such translation little is left to the grace and naturalness of the original.

Chesterman (2000: 171), on the other hand, connects this issue to descriptive and prescriptive approaches to translation. He states that in the literature on translation

Descriptive research on ethics simply aims to describe what appears to be the case; no stand is taken about what the scholar thinks should be the case. For instance, we can state that when translating certain kinds of texts, translators at a particular time in a particular culture tend to behave as if they held (or were required to hold) such-and-such values; or that the role of translators in a particular situation suggests that the target or source culture entertain such-and-such values. In prescriptive ethical studies, on the other hand, the scholar makes no secret of his/her own ideological values, and seeks to establish reasons why translators should translate in certain ways rather than in other ways. For instance, I referred above to Venuti's argument that we should avoid fluent or conservative translation strategies and prefer resistant, transgressive ones, because in this way we would do more justice to the ethos of the foreign culture; by translating transgressively, using foreignizing strategies, we can best promote the true value of the foreign. Schleiermacher argued for a similar kind of translation strategy but with a very different prescriptive aim: a nationalistic one. Both Venuti and Schleiermacher want change, cultural innovation, but their ideological aims are very different: one wants more recognition of the source, the other wants to promote the target language (cf.2.4). For a descriptivist, it is interesting that the same kind of strategy can be advocated for such different reasons.

Also, some translations lose the flow of naturality in favour of non-ambiguity and clarity. This clarity may demand copious explanatory notes. However, in their attempt to preserve the multiple shades of meanings of certain terms of the SL text, some Quranic translations fall victim to excessive use of explanatory notes. The use of highlighting devices, such as brackets, parentheses, italics and footnotes, though of great importance in terms of clarity is against naturality. Moreover, the excessive employment of additional notes, though commendable in some instances, can make the translation appear somewhat unnatural and artificial with a heavy-handed obtrusive style, which can ultimately be counter productive, diminishing the reader's enjoyment of agreeable works.

The conformance of a translation to the receptor language and culture as a whole is an essential constituent for any natural rendering. Thus, when semantically exocentric phrases in the source language are meaningless or misleading if translated literally

into the receptor language, one is obliged to make some adjustments in a Dynamic Equivalence translation. Such adjustments towards the receptor language and culture must result in a translation that bears no obvious trace of foreign origin, so that renderings are good reproductions of the original, as if the author of the original had mastered the target language, (*cf.* Nida 1964: 166-70). Naturalness of expression in the receptor language is essentially a problem of co-suitability. Basically, the word *natural*, according to Nida (1964: 166-9), is applicable to three areas of the communication process; a *natural* rendering must fit (1) the receptor language and culture as a whole, (2) the context of the particular message, and (3) the receptor language audience. Actually, this quality of linguistic appropriateness is usually noticeable only when it is absent. In a natural translation those features which would mar it are conspicuous by their absence. A truly natural translation can in some respects be described more easily in terms of what it avoids than in what it actually states; it is the presence of serious anomalies, avoided in a successful translation, which immediately strike the reader as being out of place in the context.

For a higher degree of corresponding approximation, elements such as accuracy, adequacy, clarity, correctness, closeness, naturality and fidelity have to be achieved, with accuracy and naturalness standing for more in terms of their juxtapositional relationship. Translation is expected to be both accurate and natural and the more these two salient translational features are achieved, the closer to the original the translation will be. However, in practice it is not so easy to achieve these two elements together as one is usually obtained at the expense of the other. An adequate translation requires a well balanced choice between accuracy and naturalness, reflecting to a large extent Toury's notion of *adequacy* versus *acceptability*. The skilful translator should be able to produce a piece of work that is well-balanced between closeness and naturalism, bearing in mind that accuracy can be achieved by the observance of the source-text orientation whereas naturalness is more easily obtained through target text orientation.

Generally speaking, the fundamental failure of many translations is that their expressions do not sound natural. In fact, they can make the reader acutely conscious that they are translations. In terms of naturality, the test of an acceptable translation is one that makes the reader forget that they are reading a translation at all but makes

them feel that they are looking at the work of an ancient writer in the same way they would look at a contemporary one. On the contrary, due to religious restrictions, translation of the Quran should appear to be just as a translation. In compliance with this religious regulation, Non-Arabic Muslim readers, when they read a translation of the Quran, should recognize that these are the words of a human translator, and not the words of God. Since the Quran has been revealed in the Arabic language, any translation of it would not be the word of Allah. A translation can, therefore, never take the place of the original Quran, nor is it meant to do so. Arberry, in his introduction, has touched upon this point saying that

Since the Quran is to the faithful Muslims the very Word of God, from earliest times orthodox opinion has rigidly maintained that it is untranslatable, a miracle of speech which it would be blasphemous to attempt to imitate. It is thus the duty of every believer to learn to understand its meaning in the original Arabic.

Such foreignness of the TT is appreciated by Nida (1964: 167) who suggests that when translating terms which identify cultural specialties, certain 'foreign associations' can rarely be avoided. No translation that attempts to bridge a wide cultural gap can hope to eliminate all traces of the foreign setting. For prominent language, word-for-word literalism has also been advocated in Venuti's (2002: 04) for producing an effect of foreignness in the translation "the more closely the translation follows the turns taken by the original, the more foreign it will seem to the reader". According to Nida (1964: 163), even the high quality of the original text should not prevent the translator from producing an easy and natural rendering. To him naturalness in translation is a fundamental aspect. This is of course not a light matter to tackle. Nida states:

An easy and natural style in translating, despite the extreme difficulties of producing it- especially when translating an original of high quality-is nevertheless essential to producing in the ultimate receptors a response similar to that of the original receptors.

For Nida, the main reason for naturalness is, therefore, to achieve as similar response from the receptors of the translated text as possible. Translation, in general, regardless of its form must ultimately be also concerned with the response of the audience. The ultimate purpose of the translation, in terms of its impact upon its readership, is a fundamental factor in assessment regarding a translation's successfulness. Barry (1996: 115), views 'the basic response as being part of an increasingly complex system of practices which nevertheless always retain their grounding in those basic,

universal characteristics. As such, they form the ultimate presupposition of all grounds and justifications'. However, only where, he carries on to say, 'justification runs dry, it makes more sense to investigate exactly where this happens than to assume it must be at some primitive universal level'. Nida (1964: 25-6) acknowledges that:

By close attention to literal wording and formal correspondence one can be transported back to an earlier culture or off to some contemporary, but foreign, one. However, literalness and formal agreement do not let us feel really at home in such a strange literary land, nor do they actually help us to appreciate as we should how this same message must have impressed those who first read it. Without some adjustments in form and content, at times even rather radical, no literary translation can fully accomplish its real purpose.

Being of a high quality of writing, the original text of the Quran displays the high linguistic standards and mastery of style considered appropriate to this genre of writing. In order to imitate the original text language and match the original Quranic style, some translations instinctively resort to TL expressions manifestly influenced by Quranic usage. This is characterized by including a lot of sophisticated literary terms that sometimes lead the TL to lose the natural flow of the original text and hence lose sight of the stylistic variations in the original text that reflect different figurative registers. These types of translated versions, particularly the ones that have been carried out by translators from Arabic backgrounds, have resulted quite often in the use of unnatural expressions. By their highly artificial style, they have a disregard of the readership level, as well as a lack of appropriate reflection of the *Original*. This principle of achieving as similar an affect as possible on the target readership, to that produced by the original, is essential for texts such as the Quran when the message of the text is universal. This similar reaction, is not only peculiar to the semantic level of the message, but should also include, by extension, the same stylistic enjoyment of the source text that was received by the original receptors. A translation should be 'read with the same interest and enjoyment which a reading of the original would have afforded.' (Nida, 1964: 164).

If this is the case, one can only wonder how the same text in two different languages can replicate two extremely different responses, as has happened with the Quran. Quranic translations might be successful in conveying the core of the message, but

definitely fail to bring about any enjoyment of the beauty and grandeur of the original. Since the Non-Muslim reader, as Irving, 2002: xvii argues:

is not familiar with the ethos of the Quran and is not properly initiated into the culture of the Divine Word, he fails to taste its sweetness, to encompass its breadth and fathom its depths, and to move with it towards his tryst with destiny

Aesthetic elements, which can overwhelm literary works, vary somewhat from one culture to another, as they belong to the area of taste. Barry (1996: 94) argues that 'truth and falsity are not only *dependent* on language for their expression; they are *relative* to that language'. Thus what is taken to seem self-evident as aesthetic elements at one time or place may not seem so at another. However as languages are formed in different landscapes, through different experiences, their incongruity is ultimately sterile. A consequence of this argument is the raising of questions, such as: Is there any universal language for all readerships, and is there any sort of universal bottom line governing the system of translation in all cultures? These background issues give, in turn, rise to the conflict between three preliminary points that have an influence on languages and cultures and by extension on translation. They are relativity, universality, and specificity (locality) and these will be discussed in the following section.

1.9.2. UNIVERSALITY AND RELATIVITY

Relativity usually stands in distinct opposition to aspects such as certainty, realism or even absolutism. This seems to be fairly straightforward, mainly because, as Barry (1996: 81) puts it, 'the absolutist and realist philosophers typically rely heavily on truth conditions as the basis for their critiques of relativism'. Philosophical concepts are best understood in relation to their opposites, of which there are a wide range of possibilities. The intention here is not to draw a distinctive philosophical investigation between these aspects, but to view relativity from a translational perspective. For the purpose of this study, relativity will be viewed as an opposing notion to universality. The main goal of translation has been, largely, the exchange of cultural norms, ways of thinking and more significantly the spread of classical knowledge. Globalization has led to a much greater need for translation in today's world. Translationally, Lefevere (1992: 51) also states that 'translated texts as such can teach us much about the interaction of cultures and the manipulation of texts'.

There is a hypothesis underlying the writing of some scholars, which states that the various aspects of linguistic behaviour correlate with different aspects of non-linguistic behaviour. This phenomenon is known as linguistic relativity. The clearest version of it is expressed in the 'Whorf-Sapir' hypothesis. Briefly stated, the strongest version of linguistic relativity claims that persons speaking different languages see the same reality differently. Barry (1996: 126) comments on this hypothesis by stating that 'Whorf was a brilliant linguist and influential as a co-originator of the 'Whorf-Sapir hypothesis' of linguistic relativity, but his writings can hardly be used to exemplify a developed philosophical position'.

This strong version of relativity, which gives language a domineering role, has few supporters nowadays due to globalisation. True enough, in modern times, with the world rapidly transforming into Marshall McLuhan's 'Global Village', a more accepted view is that language influences the way a person views the external world through global culture that transcends the boundaries of individual languages, and consequently linguistic behaviour acts more as an independent factor within a cultural context. Conversely, Lefevere (1992: 48) states that the 'transposition' of classical Greek culture to Africa appears designed to suggest the existence of a common culture, and to raise questions about the legitimacy of claims made by one part of that 'common culture' to superiority over the other part. Thus, it is only a short step from linguistic relativism to cultural relativism. This is to be expected since language is an integral part of culture. Cultural relativism is largely based on the view that distinctions in the reality of the external world are drawn differently according to different cultures of speech communities. Culture here includes ecology, religion, social culture, material culture and linguistic culture (cf. Nida, 1964 and Newmark 1988). The proponents of relativism make use of semantic fields as evidence of various cultures articulating reality in various ways. Cultural and linguistic relativity have strong implications for translation theory. Such relativity basically denies the existence of exact correspondence between languages, which implies that semantically exact translation is not possible.

Supporters of relativism ask how one can translate an item, event or concept particular to one language into a language whose culture lacks these particular concepts. According to their claim, 'Ramadan' and 'fasting', for example, mean different things

because they belong to different cultures and therefore cannot have full translational equivalents. The problem is even more acute when one looks at political and social cultures. Terms like 'freedom', 'democracy' and 'parliament' mean different things in different political systems. Opponents of relativism, on the other hand, especially those who claim that human experience contains certain elements which are universal or common to all cultures, use translation as evidence of their claim. For this group, the fact that translation, is possible and has been practiced throughout the ages disproves the relativity theory.

The academic argument between these two groups is old and deep rooted. It is likely to continue in the future since it reflects a basic difference in viewpoints. Supporters of relativity emphasize differences between languages and cultures, whereas universalists stress similarities in various languages and cultures. The supporters of each point of view use strong evidence to argue their claims. Nevertheless, translation studies, both in theory and practice, will most likely benefit from the explorations carried out by these two schools. For example, Newmark (1981: 68) links the conflict between these two schools to his communicative and semantic methods of translation. He argues that there is a certain parallel between communicative and semantic on the one hand; and the universalist and relativist theses of language and their various gradations on the other. He (ibid) then says that:

Taken to their extremes, the universalist thesis is that since men have common thoughts and feelings, they should have no difficulty in communicating with each other, whatever language they use. The relativist thesis is that men's thoughts and feelings are predetermined by the various languages hence cultures they are born into, and therefore communication is not possible.

Newmark also appreciates that the translator has a message to convey, and a message always can be conveyed. To him, basically this is a 'universalist' position. However, in approaching an 'expressive' text, the translator's position is relativist. A logical consequence of relativism for the theory of translation is that the process of rendering a text from one language into another involves loss or gain of information where the addition to the target text, or omission of a particular distinction drawn in the original text, takes place. The process of translation may, therefore, entail actual gain or loss of some information. The increase or decrease may be related to the nature of the languages involved in that process. In this regard, Bassnett (36-7) states that once the

principle is accepted that sameness cannot exist between two languages, loss and gain in the translation process can be seen as inevitable. She goes on to say, that it

is again an indication of the low status of translation that so much time should have been spent on discussing what is lost in the transfer of a text from SL to TL whilst ignoring what can also be gained, for the translator can at times enrich or clarify the SL text as a direct result of the translation process. Moreover, what is often seen as 'lost' from the SL context may be replaced in the TL context.

Gain or loss of information may take place at any level of language, be it semantics, syntax, morphology or phonology. However, for languages such as English and Arabic that belong to different families, the gain or loss is most obvious at the grammatical level. The grammatical systems in English and Arabic show marked differences and these will be discussed further in Chapter 3. Gain and loss of information is even more important at the semantic level, when semantic information can be defined as factual information that describes a state of affairs; be it descriptive (i.e. propositional content, which can be false or true); social, which establishes and maintains social ties; or expressive, which is related to personality and attitudes. Although the process of translation may result in gaining and losing information belonging to any one of these types, it is generally safe to assume that expressive meaning, by being subtler, is more often lost in the translation. Bassnett (*ibid*) appreciates that:

Eugene Nida is a rich source of information about the problems of loss in translation, in particular about the difficulties encountered by the translator when faced with terms or concepts in the SL that do not exist in the TL. ... The large number of terms in Finnish for variations of snow, in Arabic for aspects of camel behaviour, in English for light and water, in French for types of bread, all present the translator with, on one level, an untranslatable problem. Bible translators have documented the additional difficulties involved in, for example, the concept of the Trinity or the social significance of the parables in certain cultures. In addition to the lexical problems, there are of course languages that do not have tense systems or concepts of time that in any way correspond to Indo-European systems. Whorf's comparison (which may not be reliable, but is cited here as a theoretical example) between a 'temporal language' (English) and a 'timeless language' (Hopi) serves to illustrate this aspect.

Loss of information becomes quite relevant to Quranic translation when it has to do with the loss of phonological features. Phonology and also morphology are mainly exploited in creative texts where rhyme and rhythm are vital properties of the text. This is very significant in texts such as the Quran where even sounds play an essential role. On a morphological level, languages reveal considerable differences and make use of the process of word-formation to bring about certain aesthetic

effects in creative writing. If the target language does not feature a morphological category that is used in the source language, this may result in the loss of the aesthetic effect. Also fairly relevant to this study is the loss of the metaphorical sense, which is referred to by Nida (1964: 220) as he explains that 'some persons object to any shift from a metaphor to another metaphor, a metaphor to a simile, or a metaphor to a no-metaphor, because they regard such an alteration as involving some loss of information'. He (ibid) adds that 'they do feel that a loss is reprehensible, especially when a sacred text is involved, though there are, of course, some persons who object strongly to any 'heightening' of meaning'.

Chesterman (2000: 169-71) states that another recurring theme has been whether or not the translator has the right to make improvements or corrections in a text. Making improvements implies a higher loyalty to the reader than to the text itself; perhaps also a higher loyalty to the intention of the writer than to his actual words. This is another form of the old argument about how freely translators should translate. Here again, opinions differ on whether or when a translator should improve the original. Two main tendencies occurring in this respect are stated by Y. Aziz (1996: 207) in his reference *Principles of Translation*:

Two general trends may be detected in ideological shifts resulting from the process of translation: alienation and integration. Alienation may be defined as a shift away from the culture of the source text (source culture). Integration means a shift in the direction of the target culture usually resulting in a more or less ideological merger.

On a smaller scale, Lefevere (1992: 51) states that these topics, in turn, may be of more interest to the world at large than our opinion as to whether a certain word has been 'properly' translated or not. As with word-meanings, Chesterman (2000 20-22) states that equivalence was presupposed: it was accepted that the divine truth contained in Holy Scripture was absolute and would therefore be preserved across languages. He quotes Renier (1989) who shows

how the first theoretical ideas about translation in the west became closely tied up with the classical Greek view of language. Language was seen as a structure, a whole consisting of arranged parts. The prevailing metaphor was an architectural one: as a building is made of smaller units called bricks etc., so language structure is made of smaller units called words.

From a focus on individual words, Chesterman (2000: 21) carries on saying that there obviously had to emerge a focus on the structures in which words were arranged, for words alone, unstructured, do not make a language. Furthermore, he (ibid) poses and ponders the question:

can words of different languages actually "mean the same"? As long as meanings were conceived of as absolute, objectively existing "out (or "up") there", it was easy to answer "yes". But this assurance gradually became worn away: *all* words? all words in all contexts? all words all the time?

Correctness in translation is relative - linguistically, socially, politically, and ideologically. Therefore, no fully exact translation can be achieved. All in all, it is a matter of relatively close approximation for equivalence. Leppihalme (1997: 13) discusses the deep-rooted universality-relativism conflict, saying,

Compress existing translation theories into two approaches, the universalist and the relativist. The former is based on the ideal of 'contractual transaction', where signification is transferred through equivalents, and some degree of universality is assumed (that is, there are thought to be universal ideas that can be expressed in a number of different languages). The question is how to achieve an optimal realization of meaning. The latter approach sees signification as non-universal and non-transferable, and translation as 'production within an interactive structure'.... The relativist approach is to some degree in sympathy with such contemporary trends as deconstructionism in literary criticism.

Words can shift over time. Similarly, with cultural terms, the analysis of the sense may be similar, but geographical, political or genre considerations may determine the translation. For examples of this, see Hatim and Munday (2004: 247). Barry (1996: 101) states that

The implication of the passage is no longer that universal human behaviour is the background against which we can interpret an unknown language, but that the behaviour of the *speakers* of the language must exhibit the kinds of regularities which would enable us to do so. Interestingly for our argument the Hintikkas take on the relativistic implications of multiple forms of life in a very direct fashion. ... However, there is in Wittgenstein's writings no evidence that he believed in a way of behaviour common to the entirety of mankind, and plenty of evidence that he believed on the contrary in cultural and linguistic relativism.

Newmark (1988: 94-95) also differentiates between culturally specific and universal language. He maintains that there is usually no translation problem for universal language. However, universal words often cover the universal function, but not the cultural description of the referent. On the other hand, to him, cultural words usually cause translational problems unless there is a cultural overlap between the source and the target language (and its readership). Also, there may be several cultures and sub-

cultures within one language. A much more interesting variation of the above argument is the conflict between universality and specificity.

1.9.3. UNIVERSALITY VERSUS SPECIFICITY (LOCALITY)

There are some cultural as well as linguistic aspects that can be taken as universal notions. Historically, linguistic relativity may be traced to European traditions and can especially be felt in German romanticism. Romanticism itself is taken by Lefevere (1992: 32) to be 'a brilliant example of the way in which poetics transcends languages, and ethnic and political entities, insists that language does indeed represent the dominant feature of a literary work, or that a literature is circumscribed by the language in which it is produced'. Also all the ideas about translation are shared by all translators all over the world, regardless of the language(s) they deal with, can appreciate another proof of confirmation for universality.

There are, however, some elements in language that reflect universality and, at the same time, the specificity and the locality of any culture. For example, universality versus cultural specificity can be seen more clearly in certain features such as proverbs and metaphorical expression. Colours and kinship are other evidences for this universal-specific relationship. In spite the fact that every language has its own cultural salient entity. J. Lyons, in his reference work, *Semantics* (1993: 242-7) gives a large number of examples of how kinship and colours may vary among different languages. He (ibid: 244) argues that there is a light stream of cultural universality between languages, especially in the social side, i.e. colours, kinship, etc (see also his discussion below in *chapter 3* for these categories). Collocations also reveal such universality as well as cultural-specific associations, since the vast majority of collocational sets have cultural *semantic prosody*. For this phenomenon, see more examples in Hatim and Munday (2004: 251). Also, there is nothing universal about the concept of measurement such as thickness and thinness, as approaches often differ from one language to another. The view of universality can be also confirmed by the absolute similarity of some loan expressions between languages. Of course, this is not always the case, or may be this happens only due to the vital role that is played by mass-media in this regard, but it does to a certain extent indicate and support the idea of universalism.

Generally speaking, whenever an uncommon or new word suddenly appears in the source language, and it is a key element in a powerful and major international source text, there are several available translational options for translators to choose from. This foreign term can be exactly borrowed into the TL where no such item or concept existed. A new term could also be coined in the target language or an existing term can be adopted in order to naturalise the new term. However, it is also inevitable that when source and receptor languages represent very different cultures there will be many basic concepts and accounts which cannot be 'naturalized' by the process of translation. In this sense, Nida (1964: 171) states that 'Intraorganismic meanings suffer most in the process of translating, for they depend so largely upon the total cultural context in which they are used, and hence are not readily transferable to other language-culture contexts'. Although the message of the Quran is universal, the Quranic text itself still has some features of locality, as it is permeated with the cultural elements of the local environment and therefore is not translated easily without sacrificing such local colour. Narrowing down the general meaning of the Quran to specific concepts in a foreign language would mean missing out other important dimensions.

Since the Quran was originally revealed in the Arabic language, its presentation in a different language may result in confusion and misguidance because although words may express specific concepts in other languages, they cannot express all the shades of meanings of their counterparts. Thus, because of the different meanings that words carry in different languages, a translation could never adequately express all the meanings carried by the original Quranic text in its Arabic form. Evidence of this under-translation can be examined in the rendition of polysemous terms. Given this, any translation, which can reflect but one emphasis, must necessarily be regarded as severely limited.

In most cases, the literal method of translation allows the original text to get through to the translated text. That is to say, to translate more literally it is necessary, at times, to borrow into English, some Islamic-specific terms that did not exist before the revelation of the Quran based on the key Islamic concepts that Islamic specific culture revolves around. For Hatim and Munday (2004: 246), the reason behind such a strategy is mainly the non-existence of a certain term or concept. They explain,

on other occasions, a foreign word is **borrowed** in the TL where no such item or concept existed: for instance, *tsunami* or *sushi* which have been imported from Japanese and *triage* is an import from French that is used in many hospitals in the English-speaking world.

Translations of the Quran into English, therefore, cannot expect to carry all the emotively latent reflected meanings of the Islamic-specific words. In this sense Nida (1964: 171) states that 'such emotive elements of meaning need not be related solely to terms of theological import. They apply to all levels of vocabulary'. Thus the English renditions cannot do full justice to these words which had intimate associations with their cultural context. Also, the concept of the uniqueness and inimitability of the Quran اعجاز القرآن (the linguistic miracle of the Quran) is closely linked to its expression in Arabic language, which would be immaterial in translation.

To sum up, perfection in translation can only be achieved within an approximate measure. However, this approximation can be greater or lesser, to an infinite degree, and as the efforts at implementation are not limited, there is always scope for improving, refining and perfecting: in short, 'progress'. (see Venuti, 2000: 53). However, no two languages are identical and it is quite impossible to find absolute correspondence between languages. Such absolute communication is, with greater reason, even more unattainable between different languages belonging to different language families or representing remote cultures. The main question then is *What* is expected from a translated text. Nida (1964: 162) quotes Oliver Edwards who appreciates that only an approximation of the original can be expected to be achieved. He states,

We expect approximate truth in translation [...] what we want to have is the truest possible feel of the original. The characters, the situations, the reflections must come to us as they were in the author's mind and heart, not necessarily precisely as he had them on his lips"

For all the above reasons, a perfect translation of the Quran can never exist. Nevertheless, it is still possible to produce a relatively reliable and legitimate translation. Although such a translation cannot take the place of the original Quran, and would never be absolutely flawless, it can still attempt to accurately reflect the basic meanings of the Arabic text in a lucid and clear style. The general meanings in a translation should be both correct, as far as human ability permits, and clear in a

readable and uncomplicated language. This then, is what can be expected to be achieved through translation, and should be the goal of any good translator of the Quran.

CONCLUSION OF CHAPTER ONE:

This introductory chapter is devoted to some controversial translational debates, that have led to fairly fruitful discussions of equivalence in the past, in order to pave the way for the following applied chapters. For the sake of convenience, in terms of the purpose of this study, these debatable topics have been brought here together and this chapter was classified thematically according to them. Thus, these controversial views were discussed thematically rather than chronologically. However, two main approaches, both in theory and in practice, govern the mechanism of this chapter.

In theory, any developing field of knowledge is usually dominated by a number of paradoxical dichotomies and translation studies are no exception. Such polar attitudes have been detrimental to the progress of translation theory. With the development of translation studies, the age-old clash between letter and spirit has recently manifested itself in different forms. The main conflicts arise between literal and non-literal methods of translation; SL and TL orientation; whether fidelity should be primarily to the author of the original text or to the targeted readership, to the content or to the form.

This chapter has tried to demonstrate that these apparently opposing schools of thought which have marked both the history and theory of translation, in fact, work in a hierarchical sequential order, rather than reflecting clashing dichotomies. Thus the main intention of this chapter is to search for a common theoretical reception as a realistic look at the development of translation theory shows that there is always a place where such apparently conflicting views will congregate. Fortunately, recent trends seem to show a great deal of convergence, viewing translation as a complex, multi-dimensional process, sensitive to a network of socio-linguistic and textual factors. For instance, Hatim and Munday (2004: 230) state that 'literal and free cannot be considered as poles, but as a cline'. Thus, this chapter has sought to *overtly* focus on the points where these extreme ends can meet and *covertly* warn the translator to be careful not to fall victim to such dichotomised thoughts. Therefore, some hints

regarding the role of the translator were also included. In ancient times the translator's role was regarded as a passive one. However, this is no longer the case as some translational strategies, by convention, require a certain degree of involvement on the part of the translator, and since translators are no longer invisible, they are expected to be at least ideologically neutral.

As part of the theoretical grounds of this study, this chapter also touched upon the recent move towards 'the cultural turn' taken by the scholars of the field who share the supposition that culture should be taken into consideration. This insight was looked at by highlighting the major translational approaches, concentrating on the proper translational methods for rendering cultural aspects. The chapter demonstrated that the more that cultural elements are involved, the more the literal method of translation ceases to be the best option to choose. Therefore, some other valid methods for translating a given expression that associates strongly with cultural referents were examined. Additionally, other cultural accounts such as relativism, universality and specificity were scrutinized together with their relation to culture. Translation procedures may likewise be described as several different sub-points that are connected to the bottom line of these debates, namely the intention of the translator, the translational unit and the perfection of translation.

In practice, this chapter tried to highlight that most of these theoretical views and different translational methods do not clash but can work together to be applicable to certain particular texts such as Quranic translation. Thus, for instance, due to the unique nature of these texts, they have one thing in common: they all concern the importance of text-typology. Also, as the culmination of this chapter's discussion was to see whether it is better to translate literally or freely, the major conclusion reached, in this regard, was that no single method can always be used invariably for a particular text-type. Consequently, although translation initially should be based on the literal method, this can prove inadequate, leaving the way open for other types of translational methods to be used. With the development of translation studies, the age-old clash between letter and spirit has recently manifested itself in different forms. The main conflicts arise between literal and non-literal methods of translation; SL and TL orientation; whether fidelity should be primarily to the author of the original text or to the targeted readership, to the content or to the form.

The analytical assessment of the translated text has to take into account points such as the native speaker's competence, cultural disparities, religious boundaries, legal gaps, social institutions and situations, as well as aspects of faithfulness and targeted readership. The concluding remarks at the end of each debate will provide the basic theoretical framework for guiding the strategies and will help in fairly judging the decisions made by translators in the course of translating the Quran. With this general picture of theory development and all the above theoretical trends in mind, we can now go into more specific details in the following chapters

Chapter Two

Cultural Differences

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2. CHAPTER TWO: CULTURAL DIFFERENCES

This chapter concentrates on cultural factors and their impact on the translation process, in general, and on rendering Quranic discourse, in particular. Accordingly, it gives an overview of the major approaches to the translation of culture as well as looking at the differences between the Anglophone and Arabic cultures in most walks of life be that ecologically, socially, religiously, politically or materially with special references to Quranic translation examples. The study intends to focus on the rendition of the metaphorical language of the Quran, but this chapter will to some extent go beyond this to give a fuller exemplification because one cannot investigate a phenomenon without exploring all the relevant issues. Due to space constraints, the Quranic translation examples of this chapter will be reduced to one English version only; the one that clarifies the issue best will be used.

Scholars have only become interested seriously in the cultural dimension in the last few decades. This move towards viewing translation through a cultural angle is known as “the cultural turn”. Translation as an independent discipline is growing rapidly due to the emergence of information technology as well as globalisation and, subsequently, necessitates more translation activities and studies. Whilst this study is primarily concerned with cultural translation, the linguistic level still forms an integral part since language and culture are inseparable. Thus, a researcher cannot study one side without exploring the other: a translational problem should be viewed from both the cultural and linguistic angles. Bassnett (2002: 02-3) hints that the dissoluble associated relationship between culture, as the way of life, and language has become a focal point of scholarly attention. The vexing question that this view raises is: can the translator fill these cultural gaps through the available linguistic options, i.e. can language ‘reunite what culture separates’? (Cronin, 2003: 19). The relative value and effectiveness of the language/culture relationship poses another question in terms of *Which affects Which?*

From a translational perspective, William Cooper (cited in Venuti, 2000: 131) dealt with this problem rather realistically as he states that if the language of the original employs word formations that give rise to insurmountable difficulties of direct translation, and figures of speech wholly foreign, and hence are incomprehensible in

the other tongue, it is better to cling to the spirit of the text (poem) and clothe it in language and figures entirely free from awkwardness of speech and obscurity of picture. This might be called a translation from culture to culture. Still, it is true to state that the cultural aspects are circumscribed by the language in which they are produced. Susan Bassnett (2002: 22) has also aptly summed up the interaction between language and culture, based on J. Lotman's view, by using an analogous exemplification of the human body:

Language, then, is the heart within the body of culture, and it is the interaction between the two results in the continuation of life-energy. In the same way that the surgeon, operating on the heart, cannot neglect the body surrounding it, so the translator treats the text in isolation from the culture at his peril.

Therefore, it is probably true enough to say that as language and culture are two sides of the same coin, language and culture are intimately interrelated and that one of them without the other never makes sense. In fact, the relationship and hence effectiveness between language and culture is a reciprocal process; linguistic norms shape culture and culture influences language. Baker quoted in Hussein's (2001:06) *Qur'an Translation: Discourse, Texture and Exegesis*, draws attention to the fact that both cultural and linguistic factors influence translational equivalence and are, therefore, always relevant, since cultural norms shape translation and translations influence language and hence are conformist to culture. Displaying a reciprocal relationship, culture and language therefore mutually dominate each other. Translation, thus, in due course serves the purpose of expressing this central reciprocal relationship between the two (see Venuti, 2000: 17). The vital role played by translation in transmitting culture, is stated by Newmark (2003: 07) as:

Translation has been instrumental in transmitting culture, sometimes under unequal conditions responsible for distorted and biased translations ever since countries and languages have been in contact with each other. Thus the Romans 'pillaged' the Greek culture; the Toledo School transferred Arabic and Greek learning to Europe; and up to the nineteenth century European culture was drawing heavily on Latin and Greek translations. In the nineteenth century German culture was absorbing Shakespeare.

If we set out on a course of discussion of this kind, other, more general, questions readily follow, such as: Translation as a theoretical discipline belongs to which culture? It is quite difficult to answer such a question in a straightforward way. However, we assume basically that facts belong to the culture that accommodates them. Toury (1995: 08) states that during the late 1970s, ideas on the nature of

Translation Studies were most certainly not on an *international* scale. This having been said, we then put forward the premise that, if a reference about translation was written in Arabic, the thoughts would be culturally Arabic-oriented, whereas if it was written in Russian it would be Russian-culture-oriented. Chesterman (2000: 28) speculates:

It seems paradoxical that these scholars are currently arguing for a translation method similar to the one advocated by 18th and early 19th-century German intellectuals, but with the opposite intention; this is perhaps partly because of the different historical positions of the target languages concerned. Schleiermacher wanted to *boost* the status of German, he had clear nationalistic aims; but Venuti wishes to *reduce* the hegemony of major languages such as English and force them to accept the Otherness of texts from other cultures. It is also paradoxical that if English, for instance, is indeed stretched and expanded in this way, accommodating and accepting more and more Otherness, its hegemony may well *increase* as a result, like the way Hinduism survived and spread by tolerating and adapting all kinds of other beliefs.

Since the same piece of work could be rendered differently according to the cultural/linguistic expectation of the readership, one can also ask, in case that the translator has to prioritize either the linguistic or the cultural devices; priority should be given to what at the expense of what? That is to say, should the translator primarily opt for the linguistic or the cultural devices? Nida's view, in this regard, will be the departure point for this discussion. According to him (1964: 161), cultural voids might be prioritised, as they are more complicated and, therefore require more attention on the part of the translator. He states: 'In fact, differences between cultures cause many more severe complications for the translator than do the differences in language structure'. Dickins *et al* (2002: 29) also considers cultural differences to be of a delicate requiring a different technique other than literal translation, which they call, cultural transposition. They state:

General cultural differences are sometimes bigger obstacles to successful translation than Linguistic differences. We shall use the term cultural transposition for the main types and degrees of departure from literal translation that one may resort to in the process of transferring the contents of an ST from one culture to another.

In fact, prioritizing cultural factors is more important when rendering discourses of a figurative nature. Lefevere (1992: 96) states that the success or failure of rendering a simile is a cultural notion in the first place. He says:

The simile's success or lack thereof has nothing to do with the language as such but with the cultural script to which the users of that language subscribed.

Based on A. Lefevere's (1992: 51) view, one can assume that translation works on the level of universality for cultures as a whole at the one end, and on the level of specificity for a particular culture at the other. For more discussion regarding this point, see chapter four; figurative discourse falls between the rock of universality and the hard place of cultural-specificity. If we agree with the assumption that a translated work should be read as if it is an original target text, then we should take cultural considerations sufficiently into account. Rivita Leppihalme (1997: xi) in the preface to *Culture Bumps* states that:

A translation which disregards differences in cultural backgrounds runs the risk of being unintelligible, if only occasionally. Sometimes the culture bump is hardly perceptible; at other times it may hinder communication quite badly.

Generally speaking, the relationship between cultural and linguistic factors should take account of the following possible variations:

1. Culturally similar + Linguistically similar
2. Culturally similar + Linguistically different
3. Culturally different + Linguistically similar
4. Culturally different + Linguistically different

For further discussion in this regard and to see which language exemplifies each category, see also (Nida, 1964: 160-161). Having established the nature of the language-culture relationship, it is apparent that the rendering from English into Arabic and vice versa falls into the fourth category. Taking cultural aspects into consideration when translating between two such culturally different languages as English and Arabic can help to avoid any obfuscation of meaning. Lefevere (1992: 30-32) argues more than once that the boundaries of a common poetic system transcend the boundaries of individual languages. He considers the traditional African literary system as a common poetics that is shared by a wide variety of cultural forms. The northern African region is the exception to this, as this part of the continent was affected by the Islamic rather than the African system. To him, Islamic culture, in return, makes literature systems move freely in a wider space beyond the boundaries of an individual language. He (1992: 31) states that:

The Islamic system itself also demonstrates the futility of any attempt at confining literature to a given language, even though it may be convenient to refer to particular systems in this way.

Although the poetics of the Islamic system is evolved in Arabia and based on works of literature composed in Arabic, it was adopted in Persian, Turkish and Urdu which belong to different language families. Lefevere (ibid) goes on to say that:

As Islam spread outwards from Arabia, that poetics was adopted by other languages, and other ethnic and political entities. A poetics "suited" to Arabic, a Semitic language, was successively taken over by Persian, an Indo-European language, which contributed a new genre, the *roba'i* (rewritten in English as "quatrain", by Turkish, a Finno-Ugrian language, and by Urdu, a mixture of Persian and Hindi

In theory, those languages should have affected the new cultural system by pulling it towards their own temperamental characters. In practice, the opposite took place. Lefevere (ibid), quoting Bombaci, explains:

In the process the poetics was not "bent" to "suit" each language; precisely the opposite happened, no matter what the effect on each language was to be. That effect was especially marked in Turkish. When that language "adopted itself to the Arabic-Persian metrical forms, it did violence to its own nature, since it is a language unsuited to quantitative meters.

According to Lefevere (ibid), romanticism, is a good example for showing that language does indeed represent the dominant feature of a literary work, in terms of the main purpose of languages, and hence translation, to convey messages most of which are cultural in nature. These cultural discrepancies, however, may get lost in the bottomless depth of language, which adds another obstacle in the path of any attempt to transfer the text from its native cultural womb to another.

The reason for approaching translation from the cultural perspective is that cultural differences might be described as non-conventional in that they discuss topics that are not yet based on absolute agreed grounds. Catford (1965: 99) considers cultural factors of less absolute status as he states:

This may lead to what we have called *cultural untranslatability*. This type of untraslatability is usually less 'absolute' than linguistic untranslatability.

Peter Newmark (2003: 94-102) argues that cultural terms usually lead to translational problems, unless there is a cultural overlap between the source and the target language (and its readership). Understanding the overlap between culture and language can help towards a greater awareness of the nature of their relationship. The following section

will shed some light on cultural differences between Arabic and English that translators have to bear in their minds.

MIND THE CULTURAL GAP

Or rather mind the *cultural bumps* - if one is also tempted to borrow Leppihalme's term. Lefevere (1992: 14) considers culture, according to the Russian Formalist theorists, as a complex system of systems. He says:

The literary system and the other systems belonging to the social system as such are open to each other: they influence each other. According to the Formalists, they interact in an "interplay among subsystems determined by the logic of the culture to which they belong".

Hatim (1997: 10) appreciates that cultural variations crucially affect the construction of the message to the extent that language varies according to them. He states that 'Language varies according to the geographic, historical, or social provenance of texts'. Under this specific classification, certain translational views regarding the cultural gaps between the Anglophone and the Arab worlds will be discussed Socially, Religiously, Politically, Ecologically and Materially. These contrasting areas constitute the focus of this chapter and underlie its organisation. However, it might be convenient before we move on this, to frame the range of possibilities regarding translational strategies appropriate for rendering metaphorical expressions used within their cultural context.

Cultural context is considered to be crucial in the interpretation of a message, taking in a variety of factors ranging from the ritualistic to the most practical aspects of daily existence. Andre Lefevere (1992: 90-91) argues that 'if the original enjoys a highly positive reputation in the target culture, the translation is likely to be as literal as possible'. One of the hypothetical facets of this work, therefore, is to overview the problem raised by the dimension of culture in the process of translation by raising the questions - how far should the translated text be integrated into the target culture and how much should it retain of the source culture?

As far as the most appropriate strategy for translating the cultural elements in a text is concerned, i.e. whether free or literal, free translation is comprehensible but conveys no cultural insights. Literal translation, on the other hand, superficially preserves the

original text but can be puzzling to the targeted reader. Translation with commentary is, therefore, perhaps the most appropriate compromise between the two. But how do we approach a suitable commentary? This can be achieved by relating the text to the reader's environment, in terms of the context of situation, which should include the whole culture surrounding the act of text production and reception. Newmark (2003: 95) argues that language, operationally, is not regarded as a component or feature of culture. He states:

If it were so, translation would be impossible. Language does however contain all kinds of cultural deposits, in the grammar (genders of inanimate nouns), forms of address (like *Sie, usted*) as well as the lexis ('the sun sets') which are not taken account of in universals either in consciousness or translation. Further, the more specific a language becomes for natural features phenomena (e.g. flora and fauna) the more it becomes embedded in cultural features, and therefore creates translation problems. Which is worrying, since it is notorious that the translation of the most general words (particularly of morals and feelings, as Tytler noted in 1790) – love, temperance, temper, right wrong – is usually harder than that of specific words.

For him, most cultural words are easy to detect, since they are associated with particular language and cannot be literally translated. He (ibid) goes on to state that 'cultural objects may be referred to by a relatively culture-free generic term or classifier plus the various additions in different cultures and one has to account for these additions, which may appear in the course of the SL text'.

Chesterman, (1997: 144-5), on the other hand, highlights some of the cultural gaps that the translator has to mind. He (ibid) also mentions 30 types of translational strategies classified into Grammatical, Semantics and Pragmatic (coded as G-S-Pr, respectively), with ten strategies in each classification. Looking at Chesterman's strategies from a rhetorical viewpoint, one finds the following strategies are relevant to the metaphorical language of the Quran:

1. From his Syntactic strategies: Literal translation; and loan and calque (borrowing).
2. From his Semantic strategies: Synonymy, antonymy, hyponymy, converses, paraphrase, emphasis change, trope change and other semantic changes
3. From his Pragmatic strategies: Cultural filtering, information-change and illocutionary change

Due to the wide variety of translational strategies available, translators of the Quran sometimes apply more than one to render the same metaphorical expression. In this specific part of the study we are, however, concerned with only a few of them, however some of the grammatical strategies will still be approached in the linguistic part as well as Trope strategy (set of sub-strategies) for figurative discourse and metaphorical language in the Quran. The extent to which the above-strategies are applied to translations of the Quran will be reviewed and explained through the course of the analytical discussion in the coming chapters.

Baker (2002: 71-8) adopts a similar scale of strategies to those of Chesterman's. Although restricted to similes; it is still valid for other categories of figurative language. Interestingly, as the analytical examples will show, different translators have applied widely varying strategies in dealing with the same Quranic term. This ranges from the use of additional explanations (addition strategy), which in turn sometimes leads to redundancy, to the deletion strategy, which stands at the other end of the scale and is assumed to be the last resort.

The link between these strategies is that they have to do more with the cultural perspective. However, Chesterman (*ibid*) admits that these groups overlap to some extent; that pragmatic ones usually involve semantic and syntactic ones as well; and that strategies of different types often co-occur. Lawrence Venuti (cited in the *Routledge Encyclopaedia of Translation Studies* 2001: 240) also mentions that strategies stem culturally from the translator's domesticating/foreignizing response to the text motivations. He states:

Strategies in producing translation inevitably emerge in response to the domestic cultural situations. But some are deliberately domesticating in their handling of the foreign text, while others can be described as foreignizing, motivated by an impulse to preserve linguistic and cultural differences by deviating from prevailing domestic values.

For the ground on which determining whether a translation project is domesticating, or foreignizing, is based, Venuti (*ibid*: 243) goes on to argue that it:

clearly depends on detailed reconstruction of the cultural formation in which the translation is produced and consumed; what is domestic or foreign can be defined only with reference to the changing of the hierarchy of values in the target language culture.

By the same token R. Megrab's essay (Ideological Shifts in Cross-Cultural Translation) cited in *The Practice of Literary Translation* by Boase-Beier (1999: 68), indicates that re-creating such a response, however, is not as easy a task as it might appear. Some translators therefore find it easier to opt for the foreignizing strategy:

It is not, however, an easy task to re-create an equivalent response in the TL while maintaining the cultural load of the ST. Some translators simply find it easier or more exciting to invade the TL with SL peculiarities regardless of whether they fit into the general frame of the TL and target culture. This is the process often referred to as foreignization.

In line with what has been mentioned above, Andrew Chesterman (1997: 113) highlights some of those motivations that might underlie the translator's choice of a certain translational strategy. He states:

A translator wishes to conform to a given norm because of various political, or cultural, or social pressures, because of ideological reasons, and so on.

Newmark (2003: 96) also mentions two similar procedures, though under different names: *transference* and *componential analysis*. He considers these two translation procedures, which are usually available to govern the translation of all cultural words to be at the opposite ends of the scale. All the above translational strategies and techniques will be borne in mind when delving into the following cultural categories:

2.1. RELIGIOUS CULTURE

In spite of the fact that religious texts are usually the type of texts that defy translatability due to their authoritativeness, they are still translatable because of their high level of language (see Venuti 2000: 23). Andre Lefevere (1992: 91-2) mentions different attitudes regarding the choice of particular translation strategies with regard to the positive reputation of the target culture as, when the image of the original is no longer uniformly positive in the target culture, more liberties are likely to be taken in translation, precisely because the original is no longer considered a "quasi-sacred" text, particularly when sacred ideological shifts are at stake. That is to say, translation is bound to bring about certain ideological shifts, especially if it is carried out between languages belonging to different cultures. Accordingly, the most common option among the translators of religious texts is the resorting to the paraphrase translational technique. On the other hand, omission (zero translation), either consciously or unconsciously, will be the last resort. These strategic options will become evident through the examples given in the coming chapters.

Religion has deep roots in various cultures and is revealed in how people speak and behave. However, some communities are more religion-conscious than others. Generally speaking, the influence of religion is stronger and more obvious in communities that speak Arabic, than in the communities to which English belongs. Thus, it may be said that religion in Arabic communities has precedence over all the other cultural features of life and it is therefore the prime mover of these communities. On the other hand, religion in English-speaking communities has less authority. This situation may lead to a clash between the writer's religious attitude and the translator's beliefs resulting in ideological shifts in the translated text. Newmark (2003: 05) states that there are several factors that are pulling the text in different directions, such as:

The views and prejudices of the translator, which may be personal and subjective, or may be social or cultural, involving the translator's 'group loyalty factor', which may reflect the national, political, ethnic, religious, social class, sex, etc. assumption of the translator.

Given the above-stated fact that Arabic is more religiously oriented than English, thus sometimes the Islamic ideology/teachings might be lost in rendering the Quran into English. At other times, the religious beliefs expressed in the source text may partially conform to those of the target culture or they may be similar to them. The result is often a shift towards full integration with the target ideology, so that, the translator chooses certain terms which are typical of the religious culture of the target text in order to achieve the process of merging into the beliefs of the target religion. Such changes if deliberate represent a kind of distancing from the source culture. However sometimes it is an un-deliberate type of alienation. R. Megrab's essay, *Ideological Shifts in Cross-Cultural Translation*, cited in *The practice of Literary translation* by Boase-Beier (1999: 67), indicates that

The identification of the TL readership with the TT might be stronger than that of the SL audience with the ST, given the sacredness of the Qur'an to the Arab reader. In this case, the desire of the translator to trigger a higher response from the TL reader overrides the necessity to be faithful in rendering a content which is not familiar in the TL and target culture and is unlikely to produce the desired response.

Being of cultural character, fixed phrases, in particular, are usually rendered into Arabic in religious moulds as translators occasionally attempt to translate them in a classical style of writing in order to preserve the cultural register. Thus they are

translated manifestly under religious influences, due to the fact that speaking communities with strong religious beliefs often visualize natural phenomenon in a religious light. Thus literary works that depend highly on the use of fixed phrases, when translated into Arabic, sometimes fall victim to excessive literary devices, reflected in a very high proportion of Quranic expressions. Munir Al B'albaki, the translator of Dickens' *Oliver Twist* into Arabic, for example used about a hundred Quranic expressions to render Dickens's English fixed phrases into Arabic. Although the original text is not a religious one, the translation however includes expressions that are religiously based, some of which represent virtually full Quranic verses; others are mixed in nature, or influenced by Quranic structure (see appendix III). More details about religious translation will be discussed under the sub-section of Quran Translatability and more Quranic examples will also be given for the above-mentioned issues in the following chapters.

2.2. POLITICAL CULTURE

The term *سياسة* (literally, politics) in classic Arabic has to do originally with the domestication of animals, particularly horses. The concept *politics*, in its modern sense, was not commonly used at the time of the Quranic revelations. Thus it is never mentioned in the Quran and hardly ever used in classical Arabic. However, the Prophet's actions at the time could be labelled as political ones, particularly treaties with the unbelievers and the Jews as well as his tactical military policy. Regarding the term politics, its derived political expressions and other associated 'variants', English versions prevail and become near-international, and therefore give English a higher outstanding position than Arabic and make it the dominant culture in this regard. Thus, due to the unavailability of one-to-one Arabic translational equivalence, translators of political texts into Arabic usually opt for naturalization and calque (borrowing) strategy or *transference* translational procedure, to use Newmark's term. This loan technique is clearly seen in terms such as, 'liberal' *ليبرالي* (*librali*), 'democracy' *ديمقراطية* (*dimokratiya*), 'parliament' *برلمان* (*barlaman*), and so forth.

Another reason that makes such terms possibly the most disputed type of terminology is that their evaluative senses (as the comparison and hence even the assessment of concepts, belief systems, etc. are usually motivated by subjective attitudes) sometimes are more important than their denotations. For example, maybe there is an agreement

about the denotation of the adjective “liberal” when it is used for a kind of behaviour described by non-commitment to a dominant political pattern. However, when it comes to the evaluative sense of this term, there is certainly much disagreement among different political systems of government. “Liberal” is not the only term which has a strong evaluative sense. In fact most political words give precedence to the evaluative connotation of words such as, “democracy” “parliament” “representation” “freedom” among many others. Consider for example the shades of the meaning of the word “freedom” for Scottish people, particularly after the film ‘Brave Heart’. This is also true for “democracy” which, on the other hand, does not mean the same thing in China and Britain, not to mention that different parties can view the term differently within the same culture as one ‘may have several cultures and (sub-cultures) within one language’ (Newmark, 2003: 94).

Whilst J. Catford (1965: 100-101) considers ‘democracy’ to be an international term and therefore is untranslatable, Bassnett (2002: 39) goes even further by considering it as a situational one. She however stresses that such a term might be interpreted differently according to the political context of the culture. Newmark (2003: 100) states that the inter-translatability of the words, ending with Graeco-Latin suffixes (ism), are strongly affected by the political tradition of the countries. He says:

Whilst concepts such as ‘liberalism’ and ‘radicalism’ each have a hazy common core of meaning, they are strongly affected by the political tradition of their countries, not to mention the confusion of ideas that either identify or polarize socialism and communism. Here the translator may have to explain wide conceptual differences (e.g., ‘the Italian Liberal Party is right wing’, ‘the British-left of centre’; ‘the French right is Liberal’).

The translator therefore ought to pay careful attention towards this aspect of political texts. The risk of mistranslation in political texts has often been exaggerated and bloody wars between nations have been attributed to such mistakes; pitfalls of political translation may be serious. Consider the following examples taken from Newmark (2003: 07), as he highlights the importance of linguistic minorities in all the countries of the world, saying:

Its importance is highlighted by the mistranslation of the Japanese telegram sent to Washington just before the bomb was dropped on Hiroshima, when *mokasutu* was allegedly translated as ‘ignored’ instead of ‘considered’, and by the ambiguity in the UN Resolution 242, where ‘the withdrawal from occupied territories’ was translated as *le retrait des territoires occupés*, and

therefore as a reference to all of the occupied territory to be evacuated by the Israelis.

To avoid such pitfalls, the translator should be familiar with the main political trends of the source and the target culture. A large-scale example can be given for this familiarity which is; if a translator was asked what name he would use for the well-known town where the Solidarity Movement started, would he use Gdansk or Danzig? The reply then might depend on which side of the border that translator is living. The use of one or other of these two terms would betray the political ideology and loyalty of the speaker: pro-Germany for Danzig and pro-Poland for Gdansk. Lyons (1993: 222) states that:

As far as place names are concerned it is probably the case that, if there is a conventional translation equivalent, it will always be used. Where there is not, there can be complications. If I was translating from German into town? It would surely depend upon what I was translating, my political sympathies and so on.

Another similar example can also be given regarding the word *Jerusalem* which was translated by the Palestinian Arabs as بيت المقدس - القدس whereas the Israeli Arabic prefers أوراشاليم. Also, the concept "The Shadow Government" does not exist in Arab countries which exhibit a one-party system. Yet, this term could be rendered literally as حكومة الظل. However it might pose slight difficulties if further forms such as "A Shadow Minister" take place. The World Trade Centre has also gained a political connotative dimension post September 11th. Consider the TV program "A Tale of Two Towers" which alludes to Dickens' "A Tale of Two cities".

The names of buildings and streets are used in English to refer to presidents or their places of residence, governments, parliaments, ministers or important activities. Therefore, in Arabic, they need to be both transcribed and translated into political institutions and activities. Such translations are in fact the functions of these buildings. For more details about political and administrative organizations and the translational strategies of treating their names and other historical and international terms, see (Newmark, 2000: 99-101). Newmark concludes that in the translation of cultural words and institutional terms, here more than in any other translation problems, the most appropriate solution depends not so much on the collocations or

the linguistic or situational context (though these have their place) as on the cultural, technical and linguistic level of readership (of whom the three types – expert, educated, uninformed – will usually require three different translations).

2.3. ECOLOGICAL CULTURE

The Arabic speaking world and the English speaking world constitute very different environmental cultures. This section deals with elements of weather, flora & fauna (animals, birds and plants), environmental features, ecological phenomena, and names of places of a geographical nature.

Mohamed Daydawi (1992:17) in his reference *الترجمة بين النظرية و التطبيق* (Theory and Practice of Translation) states that the Arabian Peninsula, where the Arabic language is widely used, is full of vast sandy landscapes, and is barren in its greater part and is often a typical desert wilderness with much of its topography resembling wasteland. One may suppose that the Arabs were influenced by the breadth of the desert itself and that such a vast wilderness has enriched and widened their imagination accordingly. This atmosphere is reflected in their language and in their way of thinking. Consequently, Arabic literature includes many details about the plants, animals and birds encountered during travels through these vast lands. Lefevere (1992: 30) indicates that such travelling used to be the source of the poetical inspiration for the classic Arab poets, as he states:

when poets, like their fellow tribesmen, travelled frequently through the desert begins- according to the rules that had not yet been collected in a book- with the poet riding through the desert and spotting the remains of an old camp site. He is deeply moved by this, because the place reminds him of an old love affair, a battle that once took place there, or a hunt he took part in nearby.

Daydawi (1992:17) explains that the Arabs mention whatever they see, in their frequent travels, of camels, reptiles, scorpions, deer or lions, in extended synonyms, and this in return, has widened and enriched their vocabulary, multiplied the linguistic word-formation system and verified the textual versions in accordance with the multiculturalism of the tribes and their different class levels and settings. The Quran then fascinated them with its style and its rhetorical figurative diction, adding an overwhelming power to a language that reflected the desert way of life. Daydawi (ibid) also mentions an interesting statistical collection, made by Anis Fariha, of items

that are distinct to the Arabic environment. He notes that the lion has about 500 names, the snake has 200, and stones have 70. He mentions also that each hour of the day has its own name. There is a name for each full-moon night, 24 names for the year, 52 for darkness, 150 for clouds, 64 for rain, 170 for water and 255 for she-camels. He adds that De Hummer has calculated about 5744 lexical words that are related to the camel.

J. Ortega states that this wide range of mental pictures of a camel makes communication quite difficult and might block the comprehension of non-Arabs, as he goes on:

In Arabic there are 5,714 names for camels. Evidently, it is not easy for a nomad of the Arabian desert and a manufacturer from Glasgow to come to an agreement about the humpbacked animal

(Venuti, 2000: 59)

Indeed, it would hardly be an exaggeration as Lefevre (1992: 84) has satirically stated about the strong relation between the Arabs and this animal, which is clearly reflected in the form of long description of camels in the early poetry of the Arabs, as he says:

Traditionally, the poets who produced early poetry in the Islamic system went to great lengths describing their camels, while proportionately devoting far fewer lines to the description of the women they loved.

The most obvious evidence of the influence of environment on the Arabic language can be seen when the Arabs settled in Spain. Their poetry became even more sensitive to encompass onomatopoeic sounds of nature such as birds chirping, water murmuring and tree leaves rustling, which are more common in Europe than in the Arabic environment. Lefevre (1992: 84) also highlights the differences of the two environments when he criticizes Jones' translation of *Labid's mu'llaka*, for overlooking such facts. He states:

totally overlooking the fact that the presence of birds, let alone trees, in the desert is rather unlikely, even though they are a staple of the "eclogues" he wanted to turn the qasidah into.

This sensitivity towards the new environment is also increased, due to the fact that as they came to know gypsy and other non-Arab women there, they described their blue eyes, fair skin and blond hair. English literature, on the other hand, has always

mentioned the environment with poetry about the beautiful scenes of attractive bushes and thickets, fascinating woods, charming green meadows, luxuriant shades, rivers and waterfalls.

Peter Newmark (2003: 96) states that there is a distinction between geographical terms and other cultural terms. To him, geographical terms are often culture-specific and, if translated literally, may be unfamiliar to the targeted reader. He (ibid) goes on to give some examples of different types of plains with elements of local colour, and then he ends by suggesting the *transference* translational procedure for geographical features and environmental terms. Newmark (1981: 50) cites the following example: 'the sweet small clumsy feet of April came into the ragged meadow of my soul', He (ibid) concludes that 'feet' is virtually extracultural in contrast with 'April' whose connotations (freshness, sweetness, showers, unfolding of buds and blossoms, etc.) are restricted to the temperate regions of the Northern Hemisphere, and 'meadow' whose existence (and therefore connotations) is also (differently) geographically circumscribed. Of these three metaphors, 'feet' can be translated into any language, but 'April' and 'meadow' would be subject to cultural (i.e. ecological) constraints. Ecological aspects, therefore, exhibit differences and require particular attention in the process of translation. This will be discussed within the following categories:

2.3.1. WEATHER

The Arabic speaking person may be said to inhabit countries, which are generally characterized by a hot, dry climate. This is more or less true of most Arab countries especially those in the Arabian Peninsula. The culture of Britain and Western Europe, on the other hand, is cold and wet for the greater part of the year. Within these two cultural frameworks, the various ecological terms will acquire different shades of meaning for the people using them.

In Arabic countries there are three terms which indicate the temperature level of the weather, دافئ , حار , بارد , the latter covering both English 'cool' and 'cold', whereas, in Britain, there are four terms used, 'hot', 'warm', 'cool', and 'cold'. Thus the English word 'cool' does not have a one-to-one equivalent in Arabic but could be rendered by paraphrasing, i.e. 'moderately cold', بارد باعتدال. Mona Baker (2002: 19)

draws further distinctions regarding the use of the said terminologies in both languages by adding the Arabic term **ساخن** (hot) and the distinction between the hotness of the weather and the hotness of other things. Bearing that in mind, the word **حار** in Arabic is also a generic term whose sense covers both hotness of temperature as well as hotness of taste, in the sense of spicy food. Therefore, for the sake of clarity, the translator has to select the proper equivalent to cope with the intended polysemic meaning.

Another point that should also be stressed, in this regard, is that the idea of a “breeze” in Arabic occurs in relation to coolness only, whereas in English it collocates with both coolness and warmth alike. Additionally, some Arabic countries have their local names for a certain dusty wind, which may be short of their proper equivalent in English, namely **القبلي** in Libya, **الشلك** in Syria, **الهبوب** in Sudan, **الخماسين** in Egypt, **السموم** in Saudi Arabia, and **السيروكو** in Algeria and Tunisia, among others. The difference in the weather of the two societies makes some weather-oriented terms very difficult to translate. For example, in English there are many names for frozen water, such as ‘snow’, ‘ice’, ‘sleet’, ‘hail’, ‘frost’, etc. Another example is the word “blizzard”, which is not easily translated literally into Arabic because there is no lexical equivalent for it. In this case the translator may resort to the technique of componential analysis rendering the term as **عاصفة ثلجية** i.e. ‘snow/ice storm’, given that Arabic has **عاصفة رملية** ‘sand-storm’. Literal equivalents in Arabic indicating the huge amount of English snow-related terms, therefore, might not always be available. The common equivalent in Arabic is usually **ثلج**. However, words such as **صقيع** or **برد** can be used as well. As an Eskimo can, in his/her own way and within his/her cultural surroundings, differentiate between several shades of snow, in the same manner, a native of the Sahara desert can recognize and name different types of camels, sand, fauna and flora and meteorological changes of the region. Words describing climate therefore may create translational problems as their connotations differ from one environment to another, especially in terms of heat and cold. Quranically speaking, there is a cultural difference regarding the sun/shade relationship. So whenever the word ‘shade’ is mentioned in the Quran, as it happens

frequently, the translator has to reveal the ecological misconception between those two different environmental aspects.

Asking about the weather in Arab countries means one thing: the literal meaning. In Britain however people may greet each other by using expressions such as “Lovely weather, isn’t it?” as a way of starting a conversation. They use such phrases, as Ghazala, (1994: 56) observes,

to initiate conversation, especially in situations where silence needs to be broken down for phatic (social) reasons. People need to communicate with one another when they are together in one place [...] Thus to start a conversation, British people are obsessed with phrases and remarks about the constantly changing and unpredictable British weather.

For a translation to be appropriate, it has to take such cultural factors into consideration. More fundamentally still, it has to aim for a response of the TL audience similar to that of the SL receptors. Here are some illustrative examples:

- It warms (the cockles of) my heart.

A literal Arabic translation of this expression might be:

أفعم فؤادي بالدفء / دفاً فؤادي

Yet environmental-bound cultural alternatives can be given as:

أثلج صدري

Literally, it means “snowed my heart/cools my eye”.

Alternatively it can also be rendered as:

قرت عيني / أصبحت قرير العين (الفؤاد - البال - خاطر)

The term القر ‘coolness’, is a desirable property in a hot climate, where heat is associated with unpleasantness, and therefore, this word is used in the sense of well-wishing. It is also religiously associated with some Quranic verses. It is interesting to mention here how warmth is used metaphorically as a curse in classical Arabic expressions like سخنت عينك “May your eye become hot”. This idea is understandable because *hotness* is used frequently in Arabic with a negative sense. In the modern dialects of some Arabic countries, the expression عينه حارة (literally, ‘his/her eye is hot’) means that this person is never satisfied with his/her fortune and wants what

other people have, i.e. he/she has an envious eye. It might be expedient to conclude this section with the much-quoted example of Shakespeare's first stanza of the sonnet no. 18.

- Shall I compare thee to *a summer's day*

Though art more lovely and more temperate:

Rough winds do shake the darling buds of May,

And summer's lease hath all too short a date:

Four different translators have translated this sonnet into Arabic; one of them is a poet (for the Arabic translations see appendix V). None of them, however, pays attention to the fact that associating a summer's day with lovely and temperate weather is a typically English notion. In the countries of the Arabian Peninsula and the Middle East, where a summer's day is very hot especially at noon, it would be unusual for a person to compare his beloved to the summer. The season of what is lovely and temperate, in these areas, is spring. Accordingly, the first line of the sonnet could include alternatively the word "spring", though this may lead to accusations of under-translation of the bard's nuances. Another available procedure is to resort to the footnoting technique. This stanza includes another ecological term, the expression "Darling buds of May". In this verse, it alludes to the particular buds of the Hawthorn tree, which has dark-red berries in autumn and small clusters of white flowers in spring. This is quite evident from the Dutch expression "Meidoorn" (literally, 'May thorn'). Such an allusion might be lost due to cultural constraints.

2.3.2. FLORA AND FAUNA

Newmark (1988: 98) 2003 gives a good example about insects and other small creatures when he says:

Notoriously, the species of flora and fauna are local and cultural, and are not translated unless they appear in the SL and TL environment ('Red admiral', *Vulcain, Admiral*). For technical texts, the botanical and zoological classification can be used as an international language, e.g., 'common snail', *helix aspersa*.

However, Founa and floura will be viewed here through three different categories namely, Animals, Birds and Plants.

2.3.2.1. ANIMALS

Animals usually provide a variety of connotative meanings between languages of different cultures. The *camel* is one of the animals that are typical of the Arabian environment and it plays a vital role in the life of desert inhabitants. It is known in the Arab world as سفينة الصحراء 'the ship of desert'. In the Quran, it is referred to by using several Quranic-specific words such as: البدن, العشار or جمالات. One of the most obvious examples is (Q.17: 88):

أفلا ينظرون إلى الإبل كيف خلقت

This verse shows how notable and remarkable this animal is for the Arabs. In addition to the Quranic discourse, the camel is also referred to by several other terms which are not restricted to Quranic usage, such as: البعير, الناقة, العيس and العير. Given its inter-textually comparable load, this animal may therefore constitute a culture-specific item, in its translation into languages in cultures where this animal does not exist or, if it does so, it does not have similar connotations. Onomatopoeically, the noises that a camel makes رغاء have no English equivalent and are rendered as exactly that, i.e. "the sound that a camel makes".

Just as the camel is not native in the English environment, animals such as the squirrel or lemming are non-existent in the Arabic area. Consider: "to squirrel away" or "like a lemming/ lemming-like". Although these terms may be rendered successfully in Arabic, they may still lose some of their connotative dimension. Another animal whose connotations differ from Arabic to English is the mouse. The mouse has a paradoxical nature in both cultures, in terms of being perceived as a quiet and noisy animal at the same time. It is very quiet when it becomes frightened or careful, but noisy in times of movement. This paradoxical nature, therefore, may lead to ambiguity, as the quietness of the mouse is made clearer in English culture than in Arabic. Consider also Dickins' (2005: 232) argument about the connotative metaphorical sense of 'Nixon was a *rat*' in English as 'a person who deserts his association' which has no similar reflection in Arabic as the metaphorical vehicle has no comparable frequency and currency in this language. He (ibid 270) also observes that there are very serious difficulties in producing definitions particularly for

common animal metaphors such as 'rat' and 'pig'. The overlapping connotations of the fox and wolf are other examples of shifts between these two cultures. Consider:

The fox *barks* not when he would steal the lamb.

الذئب لا يعوي حين يهجم بافتراس الحمل

B.T: The wolf does not howl when he would steal the lamb

The *fox الثعلب* in the above example is rendered as *الذئب* (the wolf). The shift is towards integration into the target culture, since the predator which hunts for a lamb is the wolf rather than the fox, as according to Arabic culture, the fox hunts chickens not lambs. However, a wolf does not *bark* so the proper collocational onomatopoeia, therefore, is howling *عواء الذئب*. Unlike 'fox' and 'wolf', 'lamb/sheep' shares similar connotations in both Arabic and English in terms of meekness, peacefulness and being a victim most of the time. Consider for example: "in the lamb white days", *في أيام البراءة*, or "a wolf in sheep's clothing", *ذئب في ثياب حمل*. However, this animal may create a translational problem if it has to be rendered into a language where such a creature does not exist or it does not have the same cultural connotation, i.e. a pure and sacrificial animal. This point is clearly noted by Javier F. Aixela (1996: 57-8) in his essay "Culture-specific Items in Translation", cited in Roman Alvarez's book *Translation, Power, Subversion*, where he states:

In Bible translation, there is the now classic argument over how to translate the image of the 'lamb' into languages in whose cultures this animal is unknown or, if known, does not have connotations of innocence, helplessness, and so on. Thus, the translation of 'lamb' from Hebrew into the language of Eskimos will acquire, in principle, the status of a CSI and will become a translation problem.

Lefevere (1992: 91-4), on the other hand, indicates that the sense of 'to kill of a sheep' in a religious text should be literally kept if the original enjoys a highly positive reputation in the target culture. Chronologically, Lefevere (ibid) also opens the door for freer renditions as he states that since He-goats do not enjoy the best of reputation in certain periods of time, translators may opt for alternatives such as rams, or bulls for 'taureaux' or lambs for 'agneaux'. By the same token, Dickins (2005: 239) explains that the Biblical metaphor, such as 'lamb' in 'Lamb of God' has been in English for many hundred years (in various translated forms). Accordingly, this technique could also be approached for rendering similar terms with different cultural connotations. The same approach could be applied to the Quran for the verses that

include the word 'lamb', particularly if this animal is mentioned metaphorically. Consider for instance و فديناه بذبح عظيم (Q 37: 107), which is conveyed into English as: "And We ransomed him with a great sacrifice (i.e. كبش - a ram)". The translator (Hilali) has to add an inter-textually paraphrasing note to reveal the ambiguity of the source text.

Dogs also have a different signification in Arabic in comparison to English. English people consider dogs as one of their favourite pets, whereas in Arabic the word "dog" has a negative sense, as it, from a religious viewpoint, hygienically carries virulent contagious germs. The following are some fixed phrases and expressions that include the word dog, together with other animals, which constitute a different cultural sense:

1 "It's raining cats and dogs"

Literally:

كلابا و قططا تمطر

Functionally:

تهطل الامطار بغزارة

B.T. ("It rains heavily"[It never rains but it pours])

Culturally:

تمطر كأفواه القرب /

B.T. ("It rains like the mouth of waterskins")

Quranically:

وارسلنا السماء عليهم مدرارا

We loosed heaven upon them in torrents (Arberry)

ففتحنا ابواب السماء بماء منهمر

Then We opened the gates of heaven unto water torrential (Arberry)

2 "Love me, love my dog"

Literally:

من أحبني أحب كلبتي معي

Functionally:

من أجل الورد يُسقى العليق

B.T. ("Because of the rose the blackberry has been watered/irrigated")

Culturally:

أحبها وتحبني ويحب ناقتها بعيري / كرما لعين تكرم مرج عيون

B.T. ("I love her, she loves me and our camels fall in love to one another as well / For the sake of one eye many eyes will be treated very well")

3 "Let sleeping dogs lie"

Literally:

دع الكلاب النائمة غارقة في سباتها

Functionally:

لا تكدر صفو الماء بدون مبرر / دع الأمور تجري في اعتها

B.T. ("Don't play with fire / Don't roil the clean calm water without good reason")

Culturally (Religiously):

الفتنة نائمة لعن الله من يقظها

B.T. ("Temptation is dormant; may God curse he who awakens it")

2.3.2.2. BIRDS

There are also a wide range of connotations covered by birds and their calls. Connotation is often culture-specific; it is therefore considered the most difficult part to translate. In two different languages birds may have the same denotation but different connotations. For example, 'owl' and بومة have the same denotation, as they both point to the same class of birds, but the similarity ends there. *Owl* occurs in English literature as a symbol of knowledge and wisdom; in Arabic, even in its daily use, the same bird has a dissimilar connotative meaning which signifies stupidity, and onomatopoeically the owl's voice نعيق البوم symbolizes an ill-omen and bad or hard luck. In English culture, rooks have a positive connotation while crows imply a negative symbol. Rooks are rare in North Africa, which constitutes a greater part of the Arabic-speaking countries. The only known similar bird for an Arab is, therefore, the crow. Whenever rook is used in English, the common available equivalent is the word غراب, which has a negative connotation in the Arabic language, as it refers to hard luck, misfortune or sometimes separation. Consider, for example 'the crow of separation'. Both Arabic and English speaking nations share the habit of listening with enjoyment to birds singing. Nonetheless, the onomatopoeia of birds may lead to some translation difficulties regarding the connotative level of the bird song or call. The sound of the lark القبرة, for instance, has a positive sense in English culture, whereas in Arabic culture it has a neutral connotation. Thus, the equivalent bird that has a nice sound in Arabic culture would be the 'nightingale' العندليب / البلبل, or 'the canary' الكناري. In some other cases, beauty may concern the bird itself, such as the hoopoe الهدد. The peacock الطاوس is perhaps a better example, especially if the context includes the metaphorical sense of *pride*. Consider for example:

“As proud as a peacock”

متكبر (متغطرس - مختال - متبختر - فخور) كالطاوس.

The translation of the following Quranic verses (Q 37: 48-9) by Sale together with the footnote may serve as a good example to indicate that the two cultures have different connotations for some types of birds.

وعندهم قاصرات الطرف عين * كأنهن بيض مكنون

And near them shall lie the virgins of paradise, refraining their looks from beholding any besides their spouses, having large black eyes, and resembling the eggs of an ostrich, covered with feathers from the dust.

Footnote:

This may seem an odd comparison to a European; but the Orientals think nothing comes near the colour of a fine woman's skin, as that of an ostrich's egg when kept perfectly clean.

2.3.2.3. PLANTS

Like animals and birds, plants also play a similar role in expressing a certain degree of connotation. From an Ecological point of view, this occurs when a given plant is found in a certain environment, but is almost non-existent in another. The palm-tree may be considered the best example to clarify the cross-cultural relationship of plants in English-Arabic translation as it is used extensively in one language whereas it is scarcely mentioned in the other. This plant is extremely common in the Arab environment, especially in Upper Egypt, the Arabian Peninsula and in certain oases in the Sahara desert, whereas it is rare in the European environment. This plant is mentioned frequently in the Quran. The following Quranic verses: (Q. 6: 99) and (Q. 55: 11) respectively show that such a term has no 'one-to-one' equivalent and therefore can only be rendered by adding a functional additional element to the TL for the sake of the targeted readership:

ومن النخل من طلعها قنوان دانية

And out of the date-palm and its spathe come forth clusters of dates
hanging low and near...

فيها فاكهة والنخل ذات الأكمام

Therein are fruits, date-palms producing sheathed fruit-stalks
(enclosing dates)

In the Quran, the cultural distance becomes even clearer where descriptive details of some parts of this tree are mentioned, e.g. صنوان (stem roots), أعجاز (trunks), عرجون (curved date-stalk), طلع نضيد 'ranged cluster'; or when a metaphorical reference to some specific distinctive expressions of Quranic terminology which are derived from its fruit, e.g. فتيل (a scaly thread in the long slit of a date stone), نقير (a speck on the back of a date-stone), قطمير (the thin membrane over the date-stone).

2.4. SOCIAL CULTURE

This section covers all the cultural categories that have not been dealt with previously. Accordingly, this section discusses issues such as the social activities of marriage, love, kinship, leisure activities and special occasions. Moreover, other social aspects such as greeting and gesturing, names, age, time, colours, weights and measures will be discussed in this chapter as well.

Some cultural elements of social events and beliefs might be strange to the reader of a different culture and need to be explained by ideas, which are comprehensible to him/her. Thus, social culture plays a vital role in the society's members' behaviour and hence, in the imported culture through translation. In the same sense, translation, therefore, may regulate culture. Translators should keep culture in mind for filtering the target text against the taboos of the source culture. Sometimes, when the cultural ideology of the source text writer differs remarkably from that of the translator, translators have to use all kinds of manipulative techniques to fit their own culture's ideology. In this regard, culture may play a role of censorship against the translated text of the alien culture. With regard to translational strategy, for terms that are of a social nature, Newmark (1988: 98) suggests that the *transferred* and *functional* translation procedures should be used for social cultural elements:

In considering social culture one has to distinguish between denotative and connotative problems of translation. Thus *charcuterie*, *droguerie*, *patisserie*, *chapellerie*, *chocolaterie*, *konditorei* hardly exist in Anglophone countries. There is rarely a translation problem, since such words can be transferred, have approximate one-to-one translation or can be functionally defined, *pork-butcher*, *hardware*, *cake or hat or chocolate shop*, *cake shop with café*. Whilst many trades are swallowed up in super- and hypermarkets and shopping centres and precincts (*centre commercial*, *zone piétonnière*, *Einkaufszentrum*) crafts may revive.

2.4.1. SOCIAL BEHAVIOUR

The main social activities to be concentrated on here are love and marriage, special occasions, and some other social leisure activities that may create a translational problem by involving cultural differences from one society to another. However, the difficulty of translating might be even greater where the two concerned languages are from very different cultures as in English and Arabic. Dickins *et al* (2002: 164) points out:

when cultures are more distant from one another – for example British culture and Egyptian culture – matters become more problematic. It is, for example, difficult to say what would be the British ‘equivalent’ of a peasant from southern Egypt, or of a populist Islamic preacher, just as one could hardly imagine the Egyptian equivalent of a New Age ‘guru’.

2.4.1.1. LOVE AND MARRIAGE

This section deals with the attitudes of various communities towards love, marriage and the concept of decency. The difference between the attitudes of English/Arabic speaking communities towards marriage is revealed by the different aspects in the system of marriage. The phenomenon of polygyny or polygamy is allowed in Islamic societies, in addition to another Islamic phenomenon which does not exist any longer, namely, that of slave girls or quasi-marriage. These phenomena may therefore sound odd if they are rendered literally into English where the concepts of polygamy and slave-marriage do not create a similar social impression in the targeted culture.

Consider the Quranic verse (Q. 04: 03):

وَأَنْ خِفْتُمْ أَلَّا تَقْسُطُوا فِي الْيَتَامَىٰ فَانكِحُوا مَا طَابَ لَكُمْ مِنَ النِّسَاءِ مَثْنَىٰ وَثُلَاثَ وَرُبَاعَ
فَإِنْ خِفْتُمْ أَلَّا تَعْدِلُوا فَوَاحِدَةً أَوْ مَا مَلَكَتْ أَيْمَانُكُمْ ذَلِكَ أَدْنَىٰ أَلَّا تَعْوِلُوا .

And if you fear that you shall not be able to deal justly with the orphan-girls then marry (other) women of your *choice*, two or three, or four; but if you fear that you shall not be able to deal justly (with them), then only one or (the slaves) that your right hands posses. That is nearer to prevent you from doing injustice.

The processes that precede the marriage itself, consisting of being in love, the engagement period and marriage registration, are quite similar in the two cultures. Yet the terminology that describes each process is rather different and may create translational complications. Being or falling in love in Arabic societies is restricted both religiously and socially; however, the state itself somehow exists. The English word “girl-friend” does not have a proper equivalent in Arabic. The closest Arabic

equivalent for such a word is (خليلة - عشيقة), though it does not involve a sexual relationship, as having sex with a lover out of marriage is forbidden in Islam.

The idea of *modesty* احتشام is relative and differs from one society to another and from one age to another. In Victorian England, the sense of modesty was much more severe than in present day England. In contrast, the world of the Arabian Nights uses many terms which an Arabic reader would now not dare to use for fear of exceeding the limits of modesty. Hatim and Munday (2004: 276) comment on an example where the Arabic word احتشام is rendered in English into 'decency' by stating that 'In Arabic, احتشام is certainly 'decency', but the semantic representation of the concept would in addition have such elements of meaning as 'humility', 'modesty' even 'submissiveness'.

2.4.1.2. LEISURE ACTIVITIES

Knowing the social status of the targeted readership is of great help to translators when selecting the appropriate language that they may employ in the ST. For example, in Britain, the newspaper one reads is sometimes seen to contribute to determine one's cultural class. On the other hand, it might also be somehow difficult to retain the same social register when one is dealing with classical Arabic, e.g. the Quran, and English. However, gauging the social register, for a particular social stereotype, in Standard Arabic is not very easy. Yet, it should not be totally ignored, especially if the text in hand is an authoritative one such as the Quran, since the more authoritative the text, the more the social register should be maintained. Dickins *et al* (2002: 165) indicates the point:

In the case of standard Arabic it is easier to identify tonal register than it is to identify social register. The intrinsic formality of Standard Arabic makes it difficult to establish clear links between the kind of language used and social stereotypes. In translating Standard Arabic into English, however, this does not mean that social register should necessarily be ignored.

We conclude with Newmark's (2003: 99) classification of national games as a sort of leisure activity. The obvious cultural words that denote leisure activities in Europe are the national games with their lexical sets: *cricket*, *bull-fighting*, *hockey* and *bowling*. To these must be added the largely English non-team games: *tennis*, *billiards*,

snooker, squash, badminton, and the large number of card-games, though casino gambling games often derive their lexical sets from French words. According to Newmark (2003: 94):

when a society focuses its attention on a particular topic (referred to as *cultural focus*), it uses words, which are admittedly overloaded with cultural connotations; words that designate its special language or terminology. For example, the English on sport, notably words relating to cricket, the French on wines, the Scandinavians on butters and cheeses, the Germans on sausages, the Spanish on bull-fighting, the Arabs on camels and the Eskimos, notoriously, on snow.

He (ibid) then concludes that: frequently where there is cultural focus, there is a translation problem due to the cultural *gap* or *distance* between the source and the target language. Nida (1964: 51) also clarifies this idea when he states:

Different languages exhibit quite different concentrations of vocabulary, depending upon the cultural focus of the society in question. The Ponapeans of the North Pacific, as an example, have scores of words related to sweet potatoes; the Nuers of Sudan have a very highly specialized vocabulary relating to cattle; the Arabs are famous for their hundreds of words applying to camels; and modern Western European languages employ thousands of technological terms.

For example, the game of *cricket* includes special terms that are understood only by the English people interested in this game. In fact, they pose cultural problems in translation, as they cannot be translated directly because of their metaphorical sense. Their meanings are culture-specific and have no relation to the individual words. Even some bilingual dictionaries do not have entries for them. The problem becomes more difficult when cricketing expressions are used metaphorically in day-to-day language (see Appendix IV). The term “poker-faced” comes from the poker card game and means having a rigid, wooden, or straight face. If translated literally into Arabic it becomes *وجه بوكري*, and may lose its connotative cultural dimension. Thus, it would be better, for the sake of clarity, to render it as *وجه جامد الملامح - وجه قاس*.

2.4.1.3. GREETINGS AND GESTURES

Terms of greeting, congratulation, condolence, and other such expressions used on special occasions may create a translation problem, since happy and sad occasions call for different types of sympathetic behaviour. As a matter of fact, Arabic and English share many similarities when it comes to gesturing because they both apply the same signs in similar situations. Nevertheless, where cultural differences occur,

the translator may have to describe the action in words to circumvent any ambiguity that may arise. Newmark (2003: 102) mentions that a distinction between description and function could be made in such cases:

For 'gesture and habits' there is a distinction between description and function which can be made where necessary in ambiguous cases: thus, if people smile a little when someone dies, do a slow hand-clap to express warm appreciation, spit as a blessing, nod to dissent or shake their head to assent, kiss their finger tips to greet or to praise, give a thumbs-up to signal OK, all of which occur in some cultures and not in others.

Hasan Ghazala (1994: 61) considers that some of the sign-language features are cultural-specific as they are not always universal. Reviewing some types he comes to the following conclusion:

It must be pointed out that these semiotic, paralinguistic features of body language are not always considered universal. Rather some of them are culture-specific, associated with particular social communities. That is, although anger and smiling cannot be expressed at one and on the same occasion, which is a universal fact, head-nodding does not necessarily mean the same for all people everywhere in the world. In some societies, an up-and-down movement of the head means disagreement, whereas a right-and-left movement of the head is a sign of agreement, etc.

This is true in Bulgarian, Bosnian and some other Slavonic societies. In translation, the problem will be more complicated when one of the two concerned languages does not have the intended concept. Consider for example, that thumping in India is a sort of swearing whereas in Nigeria it is cursing one's mother. Also, the English expression "keeping one's fingers crossed" does not have a literal equivalent in Arabic. Therefore, the translator may not only have to find a suitable similar expression but may also have to describe the way that fingers are usually put when such an expression is uttered. Generally, terms of greeting are nearly always either *transferred* or *translated* into classical Arabic, although the rest of the text is rendered into modern Arabic.

2.4.2. KINSHIP

Translating vocabulary regarding kinship sometimes creates translation difficulties, as some languages have a different kinship system from others. Lyons (1993: 284), in his book, *Semantics* Vol. 1, indicates this phenomenon clearly by stating that 'Kinship vocabulary in many languages also manifests the principle of antipodal opposition in various ways'. He then says:

For example, in Turkish there is no word meaning “brother” and no word meaning “sister”; the lexeme ‘kardes’ covers both, and it must be combined with another lexeme in order to draw the distinction (which in English is lexicalized) between “brother” and “sister”. On the other hand, there are languages in which the distinction between “elder brother” and “younger brother” is lexicalized.

English and Arabic have different ways of articulating how members of a family are related. Therefore, if *uncle* is translated into Arabic this entails drawing a distinction between a paternal uncle عم and a maternal uncle خال . The word *aunt* can be translated into Arabic, contextually, either as عمّة or خالة . Translators dealing with languages belonging to different cultural backgrounds have to be aware of such differences. In the following example the term “aunt” is wrongly rendered into Arabic as عمّة as the person referred to is the sister of Oliver’s mother. The proper equivalent is خالة. Consider:

“‘Not aunt,’ cried Oliver, throwing his arms about her neck; ‘I’ll never call her aunt-sister, my own dear sister, that something taught my heart to love so dearly from the first! Rose, dear, darling Rose!’”

(Dickens, 1980: 463)

"فصاح أوليفر وهو يطوق جيدها بذراعيه*: لا، ليست عمّتي. أنا لن أدعوها عمّتي بعد اليوم. أنت أختي، أختي العزيزة، التي علمني، وعلم قلبي شيء ما أن أحبها أعظم الحب منذ البدء! روز، عزيزتي ... روز، حبيبتي!"*
(البعلبكي، 1980: 413)

Dickins *et al* (2002: 52-5) have also dealt with such English/Arabic kinship diversity from the synonymy perspective to exemplify the hyperonymy-hyponymy relationship. The different use of kinship terms leads to another translational complication concerning the word *cousin*, which can refer to an uncle or an aunt’s sons and daughters in English. But in Arabic ‘cousins’ is indicated by all the following terms; أبناء العم - بنات العم - أبناء الخال - بنات الخال - أبناء العمّة - بنات العمّة - أبناء الخالة - بنات الخالة.

However, all these categories can also be referred to by one single collective noun in Arabic, namely: أبناء العمومة.

Similarly, the words *nephew* and *niece* create a translation problem as they share different denotations in English and Arabic culture. The relation is further

complicated when nieces and nephews through marriage are included. Once again to translate such terms appropriately the translator has to find out which family member is intended in a given text. In the Quran, most of the terms that refer to relatives in an Arabic family are mentioned in only a few verses, *آية التحريم - آية الميراث - آية الاستئذان*, which may make the translator's task somewhat more difficult.

Categories that are covered by the terms 'brother/sister-in-law' and 'father/mother-in-law' differ from English to Arabic and reflect a wide range of equivalents. For instance, the available translational equivalents for 'brother-in-law' in Arabic include: *أخ الزوج - أخ الزوجة - زوج الاخت*

This should be applied to all the terms that are associated with the term "in-law". It is worth noting here that the term *أخ الزوج* 'The husband's brother' has a synonym in Arabic which is *الحمو*. This word is included in one of the Prophet's sayings: *الحمو الموت* "The husband's brother is death" to show that such a person should not be alone with his brother's wife. However this could be misleading if it is translated into English as a 'brother-in-law' since it is applied to a wider category. Some other terms of kinship that exist in Arabic culture but may not in English are *الضرة* the 'co-wife', *الاخ و الاخت بالرضاعة* 'foster-brother/sister', to mention only two.

2.4.3. NAMES

John Lyons (1993, 220-3) tries to draw a clear-cut line between the denotation of names and common nouns. However, he admits that the overlap between them has led generations of thinkers to fall victim to confusing the two. Mention should also be made of the fact that some names have a descriptive or connotative background. The descriptive background of a name may serve as the basis of use of that name, predicatively; Romeo and Juliet are *جميل وبثينة / قيس وليلى* in Arabic, which convey the intended cultural tone (See Dickins *et al* (2002: 32). Both Romeo and Juliet and *قيس و ليلي* are romantic heroines who share an optimistic attitude to love affairs. The only difference between the two couples is that the former is fictional whereas the latter is real. The Arabic version is occasionally used in a metaphorical sense to allude to those two lovers. Consider for example:

و كلا يغني على ليله
و كلا يدعي وصلا بليلي
و ليلي لا نقر لهم وصال

In fact, the translation of proper names may pose considerable problems, in both literary and non-literary texts, for they may imply some cultural references or need explanatory information, as Newmark (1993: 15) points out:

Proper names are a translation difficulty in any text. In literature it has to be determined whether the name is real or invented. In non-literary texts, translators have to ask themselves what if any explanatory or classificatory information has to be supplied for the TL readership.

Generally speaking, several translational procedures are available for dealing with proper names. They may be naturalized, transcribed or transferred and as a fourth, but least desired possibility, to be translated. The *translation procedure* of the proper names of persons may be applied only in the following cases:-

1. The *persons*' names if they have any connotation in the text, i.e. if they are used as metaphors:

The principle stands that unless a single object's or a person's name already has an accepted translation it should not be translated but must be adhered to, unless the name is used as a metaphor (Newmark, 1981: 70).

2. *Saints*' and *monarchs*'.

The names of saints and monarchs are sometimes translated, if they are 'transparent' (Newmark, 2003: 214).

3. The *Pope*.

The only living person whose name is always translated is the Pope (Newmark, 1981: 70).

There is a general view, however, that names of famous characters who appear in the works of internationally known writers such as Shakespeare and Dickens must simply be transcribed and left intact. This view is adopted by Newmark (1981: 71) as he says:-

I have taken Dickens's names as an example, but his work (and, of course, Shakespeare's e.g. Belch, Aguecheek) as well as Wilde's and Shaw's is now too well known in most languages for any translation of proper names.

The following example, taken from Dickens' *Oliver Twist*, illustrates clearly this point:

“... it seems to me that we shall be performing a very Quixotic act, ...”

(Dickens, 1980: 374)

... *كان عملنا هذا ، في رأيي ، عملا جد دونكيشوتي ، *...

(Al Ba'albaki, 1980: 322)

The word دونكيشوتي is an acceptable Arabization in literary works, but for the sake of clarity, other Arabic functional versions may be preferred, e.g. تهوري - جنوني - وهمي, in the sense of madness:

*... يبدو لي أن عملنا هذا سيكون ، عملا جنونيا (تهوريا - وهميا) جدا ، ... *

Fixed phrases such as proverbs and idioms sometimes include eponyms or proper names of famous characters that are familiar to the culture of one language only. Consider for example:

1 He was a Scrooge about his money.

هو شخص سكروجي / هو شخص بخيل

Bear in mind that, this name is quite contextual as Ebenezer Scrooge is a mean person in Dickens' Christmas Carol. However, Uncle Scrooge in the Disney cartoon represents wealth, which is supposed to have a different connotation.

2 Hobson's choice.

خيار هوبسون (الخيار الصعب، الخيار الوحيد، لامفر، لا مناص، لامحيص، لابد مما ليس منه بد)

3 Platonic love.

حب افلوطيني (افلاطوني)

4 Achilles' heel

كعب أخيل / نقطة ضعف قاتلة

5 Caesarean section

عملية قيصرية (جراحية)

6 Oedipus complex

عقدة أوديب

The connotative meaning of these eponyms may extend and, over time, display different senses within the same language let alone between languages belonging to different cultures. Ali Darwish in his online essay (2004) مهنة الترجمة بين الاحتراف

قبلة "Judas kiss" or "kiss of Judas" والانحراف gives an interesting example regarding "Judas kiss" or "kiss of Judas" قبلة. This expression was used recently by the kidnap victim Ken Bigley's brother 'We have total silence and that is a death warrant for Ken. Mr Blair's silence for the past 10 days is a kiss of death for my brother, ...'. This statement was translated literally, and out of its cultural context, was an Arabic Channel as:

[...] معتبرا التزام بلير الصمت على مدى الأيام العشرة الماضية بمثابة قبلة الموت بالنسبة لشقيقه.

This expression according to Darwish (ibid) has passed through some culturally loaded extensions over time. Thus, it is no surprise that it has become part of Western rhetorical culture, as the Scottish Novelist and Poet Robert Louis Stevenson says: "For death is given in a kiss; the dearest kindnesses are fatal". For further discussion and more examples regarding the 'kiss of death', see the above mentioned essay of Darwish. In the following examples, the source language is Arabic, i.e. the Arabic versions include the names. Worth noting here is that the English names are kept in the Arabic versions, whereas the Arabic names are excluded from the English versions which again indicates that the translational strategy has to do with the dominant/dominated principle of cultures:

1.Great generosity.

كرم حاتمي

2.Extreme greediness.

طمع أشعبي

3.As honest as the day is long / As faithful as a dog.

وفاء سمولي

Of particular interest is the way in which some names, in both English and Arabic, share the characteristic of being used for both genders. This may be exemplified by the names of *Lesley* and *Ashley* in English and عصمت - صباح in Arabic, to mention but a few. Names become especially problematic when the translator is dealing with a literary text where proper names may be used as a device for humour or in an ironic sense. Thus, translators have to ask themselves whether or not a given name means or

connotes something. Consider the following example, which includes the uncommon use of a name by which the author plays on the sense of the word *cousin*:

“Very pretty. Slightly brown-skinned. Properly one of the *cousins*. Like her name ‘Deborah *Cousins*’”.

(جميلة جدا سمراء بعض الشيء من بنات العم علي الاغلب مثل اسمها "ديبورا كوزنز")

In the above example the Arabic text loses the sense that the said name collocates; pragmatically: the Jews are cousins of the Arabs.

English titles such as ‘Mr’, ‘Mrs’, etc. can also create some translational problems. Though some of them have conventional counterpart equivalents in Arabic, others may pose a difficulty. Consider ‘Ms’: translators usually opt for an Arabization technique to overcome such a difficulty. In Arabic, the term لقب itself is polysemious in nature since it covers a wide-range of senses such as a nickname, a title, the family name/ surname or even an offensive name. Consider the following Quranic verse (Q 49: 11):

ولا تلمزوا أنفسكم ولا تنابزوا بالألقاب بئس الاسم الفسوق بعد الإيمان

And do not insult one another and do not call each other by [offensive] nicknames. Wretched is the name [i.e. mention] of disobedience after [one's] faith. (Saheeh)

2.4.4. AGE

Newmark (1991:169) considers ageism as a cultural problem of a special interest for both modern as well as ancient texts, classifying it under the sub-heading ‘Cultural Translation’. Both English and Arabic share a similar scale regarding the stages of ageing. Yet a few points of interest may be raised here, if only for the sake of argumentative discussion. Certain words indicating a person's age in Arabic, such as أرذل العمر - ريعان الشباب - ربيع العمر - مقتبل العمر, may not have a literal one-to-one equivalent in English. Consider for example (Q.78: 5):

و منكم من يتوفى ومنكم من يرد الى أرذل العمر ...

And among you there is he who dies (young), and among you there is he who is brought back to the miserable old age, ...

In creative writing, Dickens (1980: 184), for example, uses *Winter* to indicate age whereas Arabs tend to prefer to use *Spring*. Consider في العمر ربيع “In the spring of one's age”. The following example will clarify this idea:-

Mr. Chitling was older than the Dodger: having perhaps numbered eighteen winters...

وكان مستر تشتلنج أكبر من (المراوغ) سنا ، إذ كان قد بلغ فيما يبدو ، شتاءه الثامن عشر

(Al ba'albaki 1980: 139)

In the above example the translator opts for a literal equivalent of the English word "winter" which, culturally, might be inappropriate.

2.4.5. TIME

The timing system varies slightly between the two cultures. While both cultures use the system of dividing the day into two parts of twelve hours each, the English system also uses the twenty-four hour clock, which is a relatively new system. However, in Arabic culture the time is often indicated by reference to the prayer timetable. Thus, an Arab may refer to an appointment by mentioning a phrase such as "We shall meet after the Magrib prayer at the same place", which means the appointment will take place at sun set time. In the Quran, a famous verse illustrating this is (Q. 24: 58):

يَا أَيُّهَا الَّذِينَ آمَنُوا لِيَسْتَذِنَ الَّذِينَ مَلَكَتْ أَيْمَانُكُمْ وَالَّذِينَ لَمْ يَبْلُغُوا الْحُلُمَ مِنْكُمْ ثَلَاثَ
مَرَّاتٍ مِنْ قَبْلِ صَلَاةِ الْفَجْرِ وَحِينَ تَضَعُونَ ثِيَابَكُمْ مِنَ الظَّهْرِ وَمِنْ بَعْدِ صَلَاةِ
الْعِشَاءِ...

O you who believe! Let your slaves and slave-girls, and those among you who have not come to the age of puberty ask your permission (before they come to your presence) on three occasions: before *Fajer* (morning) *Salat* (prayer), and while you put off your clothes for the noonday (rest), and after the *Isha* (late-night) *Salat* (prayer).

2.4.6. COLOURS

One of the purposes of classifying colours as a sub-category of social culture is that painting as an art, which depends entirely on shading and colouring techniques, is considered a highly social activity. Colours play a vital role in cross-cultural translation, as every language has its own use of colour connotation, which makes literal translation undesirable. Lyons (1993: 246) goes further suggesting that the word-for-word method is frequently impossible to utilise when dealing with colour as:

some languages have only two basic colour terms, others have three or four, whereas others, including English, have as many as eleven; and the denotational boundaries between roughly equivalent colour terms in different language are often incongruent.

The cultural universalism of colours, according to Lyons (1993: 246), is inherent in all languages because they share the same lexicalization hierarchy in determining their focal points or areas. His view is based on ideas propounded by Berlin and Kay:

there are eleven psycho-physically definable focal points, or areas, within the continuum of colour and there is a natural hierarchy among at least six of these focal areas which determines their lexicalization in any language:

Lyons (1993: 246-7) goes on from this hypothesis to conclude that:

Two languages might well differ with respect to the boundaries that they draw in a denotational continuum and yet be in agreement with respect to what is central, or focal, in the denotation of roughly equivalent words. [...] If there are indeed a limited number of universal psycho-physical focal colour areas, it seems plausible that these will correlate with the characteristic colours of the salient objects in man's physical and cultural habitat.

Although both English and Arabic share basic high colour terms, one colour sometimes has a limited range of meaning in one language but a wider range in another. The translator may also encounter a translational gap where a given colour in the SL does not have a single corresponding lexical item in the TL or vice versa. An English-Arabic dictionary, for example, gives the meaning of both "crimson" and "scarlet" as قرمزي (cf. Al-Mawrid dictionary). Thus, if "crimson" and "scarlet" both occur in the same text and are rendered into Arabic as قرمزي, this results in omitting a distinction drawn in the original text. That is especially so, if the text places high importance on colour, such as in fine-art paintings, or philately, where the degree of the colours plays a vital role in evaluating and assessing the work or the stamp value respectively.

English and Arabic also use different colour metaphors. Thus black is the only colour which indicates sadness in Arabic whereas in English besides black, blue also refers to sadness. Pink, on the other hand, is the colour for health in English, as in the phrase "in the pink". However, in Arabic the colour pink refers to happiness. Thus, one may say "have pink dreams" meaning "have happy dreams". With regard to translation, if colours are rendered literally, they may result in silly sounding translations. Occasionally, items have to be put into context to see whether their relationships can best be illustrated by means of one colour classification rather than another. 'Black' and 'white' are co-hyponyms when considered as colours but they can be complementary in discussions about race, draughts or piano keys. Nida (1964: 158)

states that translators may render the concept of a colour differently according to the target culture:

On a similar basis, "white as snow" may be rendered as "white as egret feathers" if the people of the receptor language are not acquainted with snow but speak of any thing very white by this phrase.

Of course now most people know about snow because of the mass media. However the phrase might be of a problematic nature if the colour 'white' has a different connotative sense as in when 'white' describes faces in English and Arabic. "White-faced" in Arabic means happiness and satisfactory but in English it refers to paleness. If the following Quranic verse (Q 03: 106) is translated literally, it will give an incorrect meaning.

يوم تبيض وجوه وتسود وجوه...

On the Day (i.e. the Day of Resurrection) when some faces will become white and some faces will become black...."

A face in English may be described differently from Arabic when associated with colours such as red or green. An English expression such as "painting a dead man's face red" may mislead if translated literally into Arabic, as the intended English meaning is to conceal the truth, while a red face in Arabic has no similar connotation. Rather it is similar to the other English senses of either anger or embarrassment only. If someone is said to be green, on the other hand, this is associated with jealousy. Consider for example "faces *green with envy*" or "green eyes". In Arabic, the colour that describes envy, malice, hatred or jealousy is 'black' **حقد اسود**. Therefore the above English example could be rendered into Arabic as: **وجوه مليئة بالحقْد الاسود**.

The colour used to describe the hair colour of an elderly person is "white" in Arabic, whereas in English it is "grey". Consider: "grey-headed" or "grey-haired". The colour yellow too has different connotations in English and Arabic when it collocates with words such as 'book' or 'pages'. Thus, in Arabic, 'Yellow Press' refers to any journalistic item that is mainly concerned with scandals and 'Yellow books' refers to certain old books that have to do with black magic. In English, however, a 'yellow book' means an official report of a yellow colour. On the same line, the 'Yellow Pages', in English is an informational directory of services which has neither a similar concept nor a ready equivalent in Arabic yet.

2.4.7. WEIGHTS, MEASURES AND CURRENCIES

It is convenient to mention here that there is nothing universal about the concept of measurement, as approaches to it often differ from one language to another. For instance, in Japanese, one would ask the equivalent of “How *thin* is it?”, whereas an English speaker would say: “How *thick* is it?”. The same might also be applicable to fullness and emptiness. However the latter example has to do more with being optimistic or pessimistic.

Newmark (1991: 217-8) suggests more than one translational procedure in dealing with weights, measures, quantities, etc. He leaves the door slightly ajar for the translator to choose between *transference* and *converting* procedures according to the setting, readership and text typology:

The translation of units of the metric system and others (say the Russian *verst*) will depend on their setting and the implied readership. Thus in translating newspaper and periodical articles into English, they are normally converted to the (so-called) Imperial system, i.e., miles, pints, pounds, etc. In translating specialised articles, professional magazines, etc., they are usually transferred (i.e., the metric system is retained) but for cookery articles they are both transferred and converted to the Imperial system. For fiction, the decision whether to convert or transfer depends on the importance of retaining local colour.

In fact, the British system of measuring is unique, as its measuring terminology has come to be used to refer to specific things. For example, “a pint” has come to mean *a pint of beer or lager* and will not have a proper equivalent in Arabic. Similarly, the term “pound” originally always referred to a weight, and a pound of money meant a pound in weight of silver. Nowadays it refers both to a unit of weight as well to a particular unit of currency. As for translating currencies Newmark (ibid) states that:

Non-English currency is usually transferred when English is the TL. ‘Crowns’ are tending to revert to *krone* (Danish, Norwegian) or *kcs* (Czechoslovak). The English pound usually has a standard translation.

Thus, if this term is used ambiguously, it will lead to translational problems in terms of whether it should be rendered in Arabic into its standard translation either as a sum of money; جنيه استرليني or as a unit of weight; رطل. Also the measurements of inches and ounces are sometimes Arabized, though there are Arabic conventional equivalents, which are اوقية - بوصة.

2.5. MATERIAL CULTURE

The term *material* in its broad sense includes most of the material objects that people use in their daily life, which may differ from one speech community to another. Highly advanced industrial countries may deal with various material things which may not be found in less advanced or, as they are called these days, developing countries. Thus, one hears of some neologisms commonly used nowadays for computer language and internet terminology such as 'WWW', 'broadband', 'online', 'offline', 'software', 'hardware', 'virus', 'CPU', 'CD', and 'DVD'. Most of these neologisms have no conventional counterpart equivalents in Arabic speaking countries and would not be easily comprehended there. More importantly, the problem of coining suitable scientific equivalents in Arabic is the challenge which faces the translators in the Arab world at present. It is not only industrial products that may cause difficulty. Some aspects of material culture, which concern daily life, like food, furniture, and means of transport are sometimes problematic. For this section, we will adopt Newmark's four main categories of material culture namely - food, clothes, transportation and accommodation.

2.5.1. FOOD & DRINK

Newmark (2003: 97) starts by stating that: 'Food is, for many, the most sensitive and important expression of notional culture; food terms are subject to the widest variety of translation procedures'. He (ibid) goes on to say that in principle, one can recommend *translation* for words with recognised *one-to-one* equivalents and transference, plus a neutral term, for the rest. The description of an item of food helps to give a near-picture to the reader/hearer even if such a food does not exist in the receptor language. Jacobson (as cited in Venuti, 2000: 113) notes that:

Any representative of a cheese-less culinary culture will understand the English word "cheese" if he is aware that in this language it means "food made of pressed curds" and if he has at least a linguistic acquaintance with "curds".

There are great differences between the Arab and European societies concerning food and drink. Timing, in the Arabic community is also sometimes defined by the time of meals, which differ from that of English mealtimes. In Arab countries, there are three main meals during the whole day - the morning meal **إفطار**, the midday meal **غداء** and the evening meal **عشاء**. On the other hand, European meals include breakfast, lunch,

dinner and supper. The differences however have to do with which meal is the main one - the dinner, the lunch or the supper. Another difference, in this context, concerns the number and the type of dishes served. In Arab countries, a meal is usually one course (the main dish) and if the meal consists of more than one dish together with the salads and the soup, they are all served at the same time. Traditionally, the idea of three separate courses is not that common in Arabic culture. Nowadays, however, in first-class restaurants this sort of service is provided. The “tea” meal, in the sense of light dinner/high tea, which confusingly has an Arabic equivalent of drinking tea only, may cause a slight confusion. Similar confusion has to do with the word ‘brunch’ - a joint meal of breakfast and lunch, which has no such combinational equivalent in Arabic yet. A possible equivalent to such a meal can be created by referring to the time of the meal, which is الضحى the forenoon, as وجبة الضحى the forenoon-meal. Interestingly, the word غداء (literally ‘midday meal’) is mentioned in the Quran (Q 18:62). It is translated as a ‘breakfast’ by Hilali and Saheeh; as a ‘morning meal’ by Rodwell, as an ‘early meal’ by Yusuf Ali and as a ‘breakfast’ by Pickthall.

Newmark (2003: 97) mentions various settings: *menus, cookbooks, recipes, food guides, tourist brochures, journalism*, that increasingly contain food terms. The rendering of various terms referring to the dishes that exist in one culture but not in the other, may present another slight difficulty, which might be solved through loan (borrowing) strategy. Arabic has ‘Kuskus’, ‘Kebab’, ‘Shawerma’; English, has ‘toast’, ‘bacon and eggs’, ‘fish and chips’. For instance, an Arabic reader may not be familiar with the idea of a pork chop, let alone differentiating between dishes made of the meat of a pig, especially if they include words like ‘ham’, ‘bacon’ or ‘pork’, which have no specific equivalents in Islamic culture.

As with pork, alcoholic drinks and some aspects of drinking habits may cause translational problems due to the wide variety of the names of spirits, liqueurs and brand names, which are not known in the Arab world. How and when certain alcoholic drinks are drunk brings in even further complications in terms of the proper translational strategy, as this can be culture- specific. When rendering into Arabic, transferring such items is the best option. However, the generic term خمر covers any kind of spirits associated with the brand name, while the term مشروبات كحولية is a

transferring equivalent for alcohols, مشروبات روحية stands for spirits, نبيذ for wine, and the word جعة is used for any kind of beer. Dickins *et al* (2002: 69) state that 'given the relative cultural distance between the Arab world and the English-speaking world, associative meanings are likely to be a problem'. They (ibid) consider the potential difficulty of rendering مقهى (Literally, café) into English as *pub* due to the similarity between their cultural context. Yet, given the Islamic prohibition on the drinking of alcohol, such a translation might not be appropriate. Translators may also encounter small problems in rendering phrases associated with coffee. In Europe coffee is drunk in a wide variety of ways. In all Arabic countries coffee is taken black and sugar is used with coffee only in some Arabic countries. This sort of typicality for Arabs means that a question like "how do you like your coffee?" does not make great sense.

2.5.2 CLOTHES

Newmark (2003: 97) states that: 'traditionally, upper-class men's clothes are English and women's French, but national costumes when distinctive are not translated'. The Arabic term جلباب, as a woman's garment, is mentioned in the Quranic verse (Q33:59)

يَا أَيُّهَا النَّبِيُّ قُلْ لِّإِزْوَاجِكَ وَبَنَاتِكَ وَنِسَاءِ الْمُؤْمِنِينَ يُدْنِينَ عَلَيْهِنَّ مِنْ جَلَابِيبِهِنَّ ذَلِكَ أَدْنَى أَنْ يُعْرَفْنَ فَلَا يُؤْذَيْنَ وَكَانَ اللَّهُ غَفُورًا رَحِيمًا

O Prophet! speak to thy wives and to thy daughters, and to the wives of the Faithful, that they let **their veils** fall low. Thus will they more easily be known, and they will not be affronted. God is Indulgent, Merciful! (Rodwell)

This word is translated differently as 'outer garments' by Saheeh and Yusuf Ali; 'cloaks' by Pickthall; 'veils' by Rodwell; and as 'cloaks (veils)' by Hilali. The word 'veils' however is used by most of the translators of Quran as an equivalent for the Quranic term خمار, which is mentioned in the Quranic verse(Q24: 31):

وَقُلْ لِلْمُؤْمِنَاتِ يَغْضُضْنَ مِنْ أَبْصَارِهِنَّ وَيَحْفَظْنَ فُرُوجَهُنَّ وَلَا يُبْدِينَ زِينَتَهُنَّ إِلَّا مَا ظَهَرَ مِنْهَا وَلْيَضْرِبْنَ بِخُمُرِهِنَّ عَلَى جُيُوبِهِنَّ وَلَا يُبْدِينَ زِينَتَهُنَّ إِلَّا لِبُعُولَتِهِنَّ.....

And speak to the believing women that they refrain their eyes, and observe continence; and that they **display** not their ornaments, except those which are

external; and that they through **their veils** over their bosoms, and display not their ornaments, except to their husbands or(Rodwell)

The verse specifically has led to great debate among Arab readers, not to mention English ones, regarding whether the garment should cover the face or not. As far as translational strategy for a piece of clothes is concerned, Newmark (2003: 97) states that:

Clothes as cultural terms may be sufficiently explained for TL general readers if the generic noun or classifier is added: e.g., 'shintigin trousers' or 'basque skirt', or again, if the particular is of no interest, the generic word can simply replace it. However, it has to be borne in mind that the function of the generic clothes terms is approximately constant, indicating the part of the body that is covered, but the description varies depending on climate and material used.

The term **جلباب**, is Arabic culture-bound. Thus, translators need to treat this word with particular attention, by using generic terms with classifier added if required. The following cases clarify the use of this word:

By Fagin's directions, he immediately substituted for his own attire, a wagoner's frock, velveteen breeches, and leather leggings:

(Dickens, 1980: 392)

"وبناء علي توجيهات فاجين سارع الى الإستعاضة عن ملابسه بـ **جلباب** سائق عربية ، وبنطال قصير مخيط من مخمل قطني ، وطماقين جلديين".

(Ba'albaki, 1980: 341)

In the above example, the translator unsuccessfully opts for integration towards the target culture by using the word **جلباب** as an equivalent to *frock*, this word is not the proper item of clothing used by drivers. Thus, it might be better if this word were rendered generically as: **بدلة - بزة - كنزة - زي سائق عربية**

Oppositely, from Arabic into English, the item of clothing in the following example, taken from N. Mahfouz' *Zuqaq El Madek*, is rendered generically because the term *dress* is equated with **جلباب**. Being a culture specific term, this word is not easily rendered into the target language, which belongs to a *jilbabless* culture. Dickins *et al* (2002: 56) refer to this feature, of omitting particulars given by ST, as **generalization** when translating **جلابية** from Arabic into just 'garment' in English.

ووقف في الوسط فتى في **جلباب** أبيض حرير مهفف.

In the middle of the room stood a young man in billowing white silk dress.

The same translational strategy could also be applied to certain types of clothes, such as mini skirts, jeans and other items that have no lexical equivalents in standard Arabic, though they are familiar to most Arabs.

2.5.3. TRANSPORTATION

Newmark (2003: 98) states that: "Transport is dominated by American and the car, a female pet in English, a 'bus', a 'motor', and a 'crate' a sacred symbol in many countries of sacred private property". He goes on to say that 'there are many vogue-words produced not only by the innovations but by the salesman's talk, and many Anglicism. In fiction, the names of various carriages are often used to provide local colour and to connote prestige'. As most means of transportation are modern inventions, they are not mentioned in the Quran. The term *سيارة*, which is used nowadays as a literal equivalent for 'car', is mentioned in the Quran in a classical sense, and stands for *قافلة* (literally, a caravan of long distance desert travelers). Consider, for example the Quranic verses (Q 12: 10) and (Q12: 19) respectively:

و قال قائل منهم لا تقتلوا يوسف و ألقوه في البئر ينلقطه بعض السياره...

One of them said, "slay not Joseph, but cast him down to the bottom of the well: if ye do so, some wayfarers will take him up. (Rodwell)

وجاءت سياره فأرسلوا وأرسلهم ...

And wayfarers came and sent their drawer of water, ... (Rodwell)

The same also hold true for the term *قطار* which classically means in Arabic 'a line of camels'. Now it is used to Arabize the well-known word 'train' whose compartments look like the shape of a line of camels. As for translation strategy, Newmark (ibid) hints that *transference* procedure, together with a description, is more suitable for the educated reader. In textbooks on transport, an accurate description has to be appended to the transferred word. Nowadays, the names of planes and cars are often internationalized for educated readerships.

2.5.4. HOUSING & ACCOMMODATION

For rendering words used to refer to houses, Newmark (20003: 98) states that 'many language communities have a typical house which for general purposes remains

untranslated'. The untranslatability of the term 'home' as an 'abstract' lexical item is also indicated by Catford (1965: 100) who states that:

It is only rarely that the functionally relevant situational features related to *home* include that nebulous sentimentality which is supposed not to be related to lexical items in other languages.

Bassnett (2002: 39) views the translatability of the term from a different angle, as she considers it to be a contextually oriented one. If an American who lives temporarily in the UK utters the phrase 'I am going home', she observes: It could either imply to the immediate 'home' or a return across the Atlantic. The furniture, the design and the size of houses also differ due to cultural differences. 'Living/sitting/dining room' might mean the same room in Arabic. The way that a room is furnished depends on the cultural background of the house owner. Most Arabs prefer sitting down, and also eating, on the ground, which requires certain types of furnishings and carpeting. The guest rooms are usually in separate parts of the house which has to do culturally with female privacy.

CONCLUSION OF CHAPTER TWO:

English and Arabic belong to two different cultures, the western culture and the Islamic culture; they therefore stand remote from each other in many cultural areas be they religious, ecological, political, social and material. It is true that this chapter at first glance appears to contain classic black and white categories that are mutually exclusive and non-overlapping. However, in reality all these categories overlap and interact simultaneously. In other words, they do not operate sequentially particularly in the era of globalisation. Bassnett (2002: 10) states that, 'today, political, geographical and cultural boundaries are perceived as more fluid and less concentrating than at anytime in recent history and the movement of people across those boundaries is increasing'. Nevertheless, for the sake of any analysis, a methodological ordering has to be superimposed over the data, and therefore, for argumentative and analytical purposes, each category has been dealt with in a separate section.

To establish an exhaustive list of mutually exclusive cultural categories of a classic black and white nature would be open to criticism. Yet, categories are an acceptable

forms 'to make a valid generalization, to formulate a precise hypothesis about some part of the data' (William and Chesterman, 2002: 94). Relevant to the ecological section of this chapter, for instance, they (ibid) also state that 'we have typical birds like robins and blackbirds in the centre of our 'bird' category, and less typical ones like penguins and ostriches on the periphery (in the United Kingdom anyway: other cultures will have different prototypes)'. Thus, for the convenience of discussion the above contrasted areas have been divided to form the categorization of this chapter and hence, more or less, underlie the classification of its sections.

In spite of the above-mentioned differences, English and Arabic still share some similarities. However, it is the major common essential features of a phenomenon are what count rather than the exceptions. Translation like any other human sciences has its own justifiable exceptions. Ideally, language and culture are mutually dependent, thus they are indissoluble. Translation is therefore a problem of both a linguistic and a cultural nature. J. C. Catford (1969: 94) argues that the failure to combine both cultural and linguistic factors may lead to untranslatability; he states:

Translation fails-or untranslatability occurs-when it is impossible to build functionally relevant features of the situation into the contextual meaning of the text. Broadly speaking, the cases where this happens fall into two categories. Those where the difficulty is linguistic, and those where it is cultural.

This being the case, one therefore ought to take translation as a problem of both language and culture; to think of meaning as having both a linguistic and a cultural construction, as the choice of the appropriate equivalents always depends on both linguistic and cultural dimensions. Concentration on one side but not the other may be seen as one of the major causes of failures of any translation work.

Belonging to distinct language families, English is an Indo-European language and Arabic is a Semitic one, these two languages display many linguistic gaps. They have few lexical cognates and even fewer exact correspondences of grammatical and rhetorical devices. These gaps become even clearer at the syntactic level. Linguistic differences between languages are interesting for the reader because they highlight the contrasts and comparisons between the two cultures. The following chapter will view these linguistic differences from a grammatical perspective.

Chapter Three

Linguistic differences

(Literal language)

3. CHAPTER THREE: THE LINGUISTIC DIFFERENCES (LITERAL LANGUAGE)

The linguistic differences will cover linguistic aspects; ordinary discourse and figurative language. Whilst this chapter will concentrate on differences in ordinary linguistic discourse, the following chapter will focus more on differences at a figurative level. In the interest of space this chapter will be devoted to discussing the problems occurring in ordinary discourse on a grammatical basis only, i.e. linguistic differences between English and Arabic in some grammatical categories, such as word-order, gender, number, and negation with relevant illustrations from the Quran and some other references. D. Crystal (1992: 35-36) states that theoretical grammar:

goes beyond the study of individual languages, using linguistic data as a means of developing insight into the nature of language as such, and into the categories and processes needed for linguistic analysis.

GRAMMAR FROM A TRANSLATIONAL PERSPECTIVE

Undoubtedly, the term grammar in its wide sense covers some aspects of semantics. Grammatical choices are normally expressed morphologically; they may also be expressed syntactically or lexically (see Baker, 2002: 84-7). An awareness of the grammar of the languages concerned gives the translators great assistance when trying to grasp the real meaning intended by the author, thus enabling them to correctly interpret the message of the SL and convey it in full to the TL. Grammar is, therefore, an important factor in the translation process. Baker (2002: 86) states:

Differences in the grammatical structures of the source and target languages often result in some change in the information content of the message during the process of translation. This change may take the form of adding to the target text information which is not expressed in the source text. This can happen when the target language has a grammatical category which the source language lacks [...] The change in the information content in the message may be in the form of omitting information specified in the source text. If the target language lacks a grammatical category which exists in the source language, information expressed by that category may have to be ignored.

Understanding that grammar also has an important semantic function, since the grammatical markers usually give the translator some hints for perceiving the real meaning correctly, helps in achieving a closer understanding of semantics. Grammar can also be viewed as a system of options, which are available to the user for the expression of meaning. Sometimes the misuse of these options may lead to semantic

shortcomings in the translation. That is to say, translators have to be careful when they deal with two languages of different grammars, otherwise the message of the SL would not be transmitted appropriately. To avoid such problems, Nida (1982: 33) suggests a system which consists of three steps to transform the grammar of two different languages by creating a more elaborate system, instead of doing it automatically in one single-stage procedure. He says:

The second system of translation consists of a more elaborate procedure comprising three stages: (1) analysis, in which the surface structure (i.e., the message as given in language A) is analyzed in terms of (a) the grammatical relationship and (b) the meanings of words and combinations of words, (2) transfer, in which the analyzed material is transferred in the mind of translator from language A to language B, and (3) restructuring, in which the transferred material is restructured in order to make the final message fully acceptable in the receptor language .

Though this approach may seem complicated, Nida (1982: 34) believes in its validity, since he thinks that it 'reflects much more accurately what happens in a good translation and represents a much more efficient method of the mastery of translation technique'. From what has been mentioned above we may conclude the following points:

1. The differences between the grammars of the two languages concerned due to their membership of different language families offer good areas to explore; such areas pose a great challenge to the translator when deciding how to fill them.
2. A thorough understanding of the grammars of both languages concerned is very important for the translator. The SL grammar is important in order to understand the message of the author, while the grammar of the TL is important for restructuring the SL material in an acceptable grammatical TL manner.
3. Grammatical structures are complex. The translator has, therefore, to be aware of the existence of a number of grammatical options for the expression of a similar meaning, which can be misleading.
4. The translator should be careful not to fall into the trap of 'direct transfer' of grammatical structures, even when the SL and TL grammars seem to display close correspondences.

The following grammatical categories will shed some light on the above-mentioned difficulties to give a clearer view. The first feature that should be exposed to the analytical process of the grammatical level is *word order*.

3.1. WORD ORDER

One of the main principles governing the treatment of word order is that there is no consistent universal serialization. Some languages are pre-modifying, while others are post-modifying. In addition, there are some languages which allow both post and pre-modifiers. These are called “mixed languages” where some modifiers are located before and others after their head nouns. There is no general word-order principle in natural languages. As Radford (1988: 39) concludes:

It is clear that the CONSISTENT SERIALISATION PRINCIPLE cannot be an *absolute* universal, but rather is (at best) a relative universal.

For the two languages concerned in our work, word-order considerations will be discussed in the light of a number of factors, taking into account the fact that these two languages belong to different language families. Additionally, due to the fact that Arabic enjoys high flexibility in its word order, the structure-shift will be even clearer if the rendering is into Arabic. Accordingly, the examples cited below will include rendition from English into Arabic as well. The following points should to also be borne in mind:

1. On the one hand, English has a rather fixed word order which is limited to one basic form depending on word position, namely S V O COMP, as in “John hit Bill with the stick”. Baker (2002: 110) states that compared to Arabic, word order in English is relatively fixed. Thus if the word order of this sentence changes into “Bill hit John with the stick”, the meaning will change as well. Nida (1982: 35) correctly observes that ‘the grammatical differences of order provide quite different meanings. On the other hand, Arabic being a language which displays case inflections expressed phonologically by means of vocalizations enjoys high flexibility in its word order. Thus, four major forms of verbal sentence word order can be attested:

1. V S O COMP , as in (ضرب زيدَ عمرَ بالعصا) .
2. S V O COMP , as in (زيدٌ ضربَ عمرَ بالعصا) .
3. V O S COMP , as in (ضربَ عمرَ زيدٌ بالعصا) .
4. O V S COMP , as in (عمرَ ضربَ زيدٌ بالعصا) OR (عمرَ ضربه زيدٌ بالعصا) .

The basic meaning of the above four examples can be rendered in English as: *Zayed hit Omar with a stick*. There are, of course, stylistic and pragmatic differences in the interpretation of the above sentences, e.g. in terms of contrastive emphasis or topicalization, but their basic semantic content is invariable.

Translators are required to dispose of this fact as much as they can in the translation process. Bearing in mind, however, that in present-day Arabic, the first form is the most statistically frequent order for the verbal sentence, and because it is structurally the simplest it becomes the most preferable and normal one, due to the lack of overt marking in the script of MSA. This tendency is observed by Holes (1995: 205) who states in this respect that:

there is a strong tendency in narratives (in newspaper reporting *par excellence*) for V S O COMP to be reserved for what have been described as 'event-oriented' message- where the focus is on who did what, what happened, or how it happened.

2. The ordering difference between English and Arabic affects their sentence structure; the former has verbal sentences only, whereas the latter has both verbal and non-verbal (verbless-nominal) sentences which consist of Subject & Predicate or Topic & Comment (مبتدأ وخبر). Therefore, if the English sentences are translated literally, i.e. maintaining their original word order, the Arabic nominal sentences may be entirely missed, and hence awkward Arabic verbal sentences would be produced instead.

3. Generally speaking, adjectives precede the head, or modified noun in English (pre-modification), whereas in Arabic they precede the head, or modified noun (post-modification), e.g. *the generous man* الرجل الكريم. This difference in the adjective-position of the two languages requires attention on the part of the translator, especially when the sentence includes more than one adjective and one of these adjectives is pointed out by phrases such as '*the last word*', '*the first word*', '*the underlined word*', etc. To illustrate this point, consider the following example taken from (Dickens, 1980: 130):

He has just had a basin of beautiful strong broth, sir' replied Mrs Bedouin: drawing herself up slightly, and laying a strong emphasis on **the last word**:

"فأجابت مسز بدوين * لقد التهم منذ لحظة طبقا من الحساء المركز الممتاز، ياسيدي
*قالت ذلك متصدرة بعض الشيء واضعة على الكلمة الأخيرة توكيدا قويا "
(Ba'albaki, 1980:85)

In the above case, the adjective order changed and the last word in the original, which is *broth*, moved to the middle of the translation. Two options can be alternatively proposed to solve this problem, both of them retaining the idea of the author.

* لقد التهم منذ لحظة ياسيدي طبقا مركزا ممتازا من الحساء . * كذلك أجابت
السيدة بدوين ، متصدرة بعض الشيء وواضحة على الكلمة الأخيرة توكيدا قويا
(OR)

* لقد التهم منذ لحظة طبقا من الحساء المركز الممتاز ، ياسيدي * كذلك أجابت
السيدة بدوين ، متصدرة بعض الشيء واضعة على كلمة (الحساء) توكيدا قويا

4. The correct word order prevents misunderstanding when the translator uses the proper word order and avoids ambiguity. The following example clarifies this point very well:

'See here, boy!' said Sikes, put his other hand to Oliver's throat and uttering a savage oath; 'if he speaks ever so soft a word hold [...]

(Dickens, 1980: 159)

وقال سايكس واضعا يده الاخرى على عنق أوليفر ، مخاطبا الكلب : أنظر هنا أيها
الغلام إذا نطق بكلمة واحدة ولو همسا ، سارع الى الإنقضااض عليه ...
(Ba'albaki, 1980: 114)

In the above example, the word order of the translation leads to ambiguity, regarding whether this savage oath is directed to the *boy* or to the *dog*. Thus, in the following alternative, the phrase ثم توجه بهذا الوعيد الى الكلب is included, and the original structure is maintained in order to resolve this ambiguity.

* اسمع أيها الغلام * ! قال سايكس ذلك ممسكا بخناق أوليفر ، ثم توجه بهذا الوعيد
الى الكلب * إذا نطق بكلمة واحدة ولو همسا ، سارع الى الإنقضااض عليه * ...

5. This point is related to the rule which states that the head noun has to be close to its modifier. That is to say, the adjective has to be close to the substantive, or in more general terms, a modified noun has to be as close as possible to the modifier. The underlined words in the following example, the translation together with the alternative, demonstrate this point:

where twenty or thirty other juvenile offenders against the poor-laws
(Dickens, 1980: 48)

حيث كان نحو عشرين أو ثلاثين من المنتهكين الأحداث لحرمة قوانين أسعاف
الفقراء .

(Ba'albaki, 1980: 09)

حيث كان حوالى عشرين أو ثلاثين من الأحداث المنتهكين لحرمة قوانين أعانة
(إغاثة) الفقراء .

Occasionally, an adjective may be separated from the head noun by another phrase consisting of a *noun + adjective*. However, this does not always lead to inadequate translation, particularly when the two modified nouns are members of a 'construct-phrase' (تركيب الإضافة). Consider the following example:

The melancholy which had seemed to the sad eyes of the anxious boy to hang
(Dickens, 1980: 307)

وتبددت بمثل السحر تلك الكآبة التي كان قد بدا لعيني الغلام القلق المحزونتين أنها
رانت ...

(Ba'albaki, 1980: 261)

Alternatively, another version may be proposed, though it would be a less elegant one, because in order to keep adjectives adjacent to their heads, we have to use two prepositions:

وتبددت بمثل السحر تلك الكآبة التي كان قد بدا للعينين المحزونتين للغلام القلق أنها
رانت ...

There are instances where the translation may have to sacrifice the correct form of TL word order, in order to retain the flavour of the SL order. However, when a number of adjectives are used to modify the same head noun, the sequence in which these adjectives appear seems to be determined by a number of language-specific constraints. Consider, for instance:

A tall, polite, handsome, young man, which may be translated into Arabic as follows:

وسيم ، مهذب ، طويل ، رجل فتيّ or, more reflecting the English adjective-order, as:
رجل طويل ، مهذب ، وسيم ، فتيّ. However, while the first translation seems intuitively acceptable, the second sounds rather odd.

6. There is a correlation between information distribution and thematic organization. Therefore, to a large extent, word-order has to do with theme-rheme systems of the two languages. Arabic, being a theme-oriented language, allows more freedom at the structural level (verbal/nominal). Thus, every clause element can function as a theme. Consider the following Arabic sentences, which represent different thematic arrangements:

1 وصل القطار

2 القطار وصل

However, unless, passive/active distinction is involved, only one English thematic organization is reflected in them - 'The train has arrived'. This tendency also has to do with the information distribution (given/new information) markedness. In the unmarked pattern, the theme and the rheme of a sentence are positionally determined, the former occurring at the beginning of a sentence, the latter composing the rest of the sentence. Thus, the theme carries given information and the rheme, new information. Word order, therefore, plays a significant role in this regard. Arabic enjoys flexibility of word position with the different meanings of a word coming from its case endings rather than its syntactic position. In Arabic, it is possible to change the theme/rheme emphasis because the position of the elements in a sentence is relatively free, and marked word order is one way of displaying prominence. In well-written texts (like the Quran), 'such prominence is often functional, that is, purposeful within the text' (Hatim and Munday, 2004: 269). This is often not possible in English, since the position of the elements is relatively fixed. 'Languages which have elaborate systems of case inflections tend to have fewer restrictions on word order than languages like English which have very few case inflections' (Baker 2002: 110). The English fixed word order, however, can be adjusted to conform more closely with that of Arabic, although admittedly, this is not possible in every instance. This flexibility of Arabic word order is due to 1) case-inflections which indicate the relationship between the elements in a clause, for instance who does what to whom. Thus the form of the noun changes depending on its function in the clause (Baker 2002: 110) and 2) the word formation system, as an Arabic verb has different forms depending also on its subject's gender and number. In fact subject pronouns are usually redundant in Arabic and are used mainly for emphasis, since all the information they carry is incorporated in the form of the verb (see Baker, 2002: 94).

As for the Quranic Translations, this ordering difficulty of the highly elusive character of this phenomenon which Catford (1965: 77) calls *structure-shifts*, will be discussed in more depth in Chapter Eight. It would be, nonetheless, useful to cite one of the Quranic examples where two similar Quranic verses exhibit a different word-structure, for the sake of emphasis and topicalization by fronting the emphasized important element in each specific occasion. Consider (Q 28: 20) and (36:20):

وجاء رجل من أقصى المدينة يسعى

But a man came running up from the city's end. (Rodwell)

وجاء من أقصى المدينة رجل يسعى

Then from the end of the city a man came running: (Rodwell)

3.2. NUMBER

The second feature of grammatical analysis to be dealt with in this chapter is *Number*. Both English and Arabic possess the linguistic category of number expressed morphologically. However, the expression of number in English is relatively restricted compared to Arabic. The main differences between the two languages are briefly given below:

1. English has two number categories: *singular* and *plural* (countable entities that are more than *one* are considered as plural in English). Both nouns and pronouns are marked for number, with the verb showing a very limited pattern of number agreement. Arabic possesses a three-term number system, namely *singular*, *dual*, and *plural*. Thus, plurality in Arabic is assigned to countable entities that are more than *two*. Commenting on the Arabic number system, Holes (1995: 133) states that 'in the verb, the dual is a separate morphological category'. This three-term number system is fully expressed morphologically in nouns, pronouns, and, through elaborate agreement patterns in the verb system, the adjectives, the demonstratives, and the relative pronouns. Theo Hermans (1999:73) argues that:

If the source text uses a plural with references to two items because it only has a singular and plural, and the receptor language has a dual to refer to a twosome, the translation must use the dual if it wants to be grammatical.

The gap of duality in the SL poses a translational problem, which becomes even greater if the TL lacks such a grammatical category as in the case of translating from Arabic into English. Thus, if a language does not possess a given grammatical category, it makes the translator's decision a difficult one since such a decision is limited to the available options. A translator working from a language which has number distinction into a language with less numeric categories has two main options: 1) to omit the relevant information on that number category or 2) to encode this information lexically where it is felt to be important. Duality in English is a lexical rather than grammatical category (see Baker, 2002: 87-8). In the following examples, due to the lack of a duality category in the TL, translators of the Quran may lexically

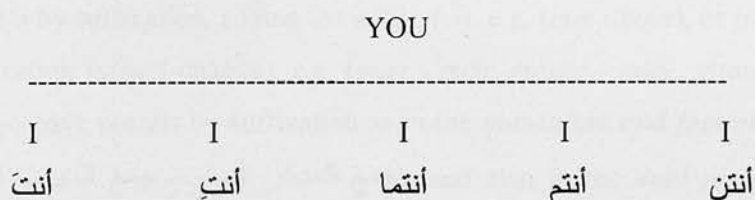
express this category by using numeral in words - form such as 'two', 'twain', 'pair of' or 'couple of' in order to fill such a gap. Consider (Q 90: 08- 10) and (Q 22: 19):

ألم نجعل له عينين * ولسانا وشففتين * وهديناه النجدين
Have we not made for him a **pair of** eyes * And a tongue, and a **pair of** lips? * And shown him the **two** highways? (Yusuf Ali)

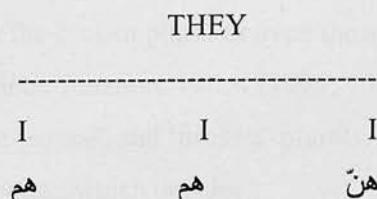
هذان خصمان اختصموا في ربهم
These **twain** the believers and the disbelievers are **two opponents** who contend concerning their Lord. (Pickthall)

The problem is even more complicated in dealing with Quranic chapters such as الرحمن where duality is involved in every single verse.

2. The English pronoun **You**, which is both singular and plural, may be translated into Arabic as a singular, dual, or plural depending on the context. However, if gender distinctions are also taken into account, this English pronoun can correspond to five different Arabic pronouns as shown in the following diagram:



The translation of the English second person pronoun **You** into Arabic is also discussed by Dickins *et al* (2002: 56), however from hyperonymy-hyponymy perspective. The English pronoun **They**, on the other hand, displays a one to three correspondence pattern, when translated into Arabic (both number and gender distinctions are taken into account).



3. The two languages may differ in their designation of *countable* and *uncountable* entities. Thus, for example the words *news, information and advice* are treated as singular uncountable nouns in English, whereas in Arabic they are countable. Several other words can be cited in this respect showing that the category of number, across languages, cannot be narrowly equated with the semantic notion of *countability*.

4. Some words in English have a plural form only, e.g. *trousers, shoes, scissors, socks*, whereas in Arabic they can be singular, dual, or plural. Conversely, there are a few words in Arabic which have only plural form and no corresponding singular form, whereas in English they possess morphologically corresponding singular and plural forms, e.g. the Arabic word نساء *women* has as its singular the morphologically non-corresponding word امرأة *woman*, and the word خيل *horses* similarly has the non-corresponding morphological singular حصان *horse*, or فرس *mare*.

5. Finally, the two languages differ in their plural-formation process. English largely forms its plurals by suffixation, adding the suffix (-s), e.g. (*boy - boys*), or in very few cases by in-fixation (vowel-change), e.g. (*man - men, mouse - mice, goose - geese*). Arabic can also have plurals by suffixation as in the *masculine and feminine sound plurals* (جمع المذكر السالم - جمع المؤنث السالم), and also in the *dual formation*. In addition, Arabic possesses an elaborate system of *broken plurals* جمع التكسير, formed by internal vocalic changes superimposed upon the consonantal root, e.g.: رجل - man, رجال - men, كتاب - book, كتب - books.

In translation terms, the above aspects may cause some problems to translators if they deal with this feature without taking into account the expression of these *number* distinctions within the contextual boundaries of a given text. These aspects may lead to translational difficulty where some English plurals are transformed into Arabic as singular forms and vice versa. The translator may also occasionally resort to the feminine sound plural, where the broken plural or even the singular may be preferable due to the usage or the syntactic function. Holes (1995: 133) states: 'In some cases, however, there are alternative 'sound' and 'broken' plurals, or several broken plurals; here its usage or syntactic function which decides'.

To the largest extent possible, **number** translation should be kept close to the original when an equivalent exists. However, one may depart from this norm by adopting what Catford (1965: 79) named as *intra-system shifts*, for the sake of achieving a more *natural, elegant, or consistent* translation by introducing a change in number equivalence, e.g. the plural is sometimes used for words which normally have only a singular form. In addition, a singular in the SL may be pluralized in the TL and vice versa, as the following example from (Q 16: 80) shows:

ومن أصوافها وأبارها و أشعارها

...; and from their wool and soft fur and hair, ... (Rodwell)

3.3. GENDER

The third feature of grammatical analysis to be dealt with in this chapter is **gender**. Both languages express gender through their morphological systems. The English third-person singular pronouns in all their derivations display a three-term distinction:

- **HE** 3rd person masculine singular (Human)
- **SHE** 3rd person feminine singular (Human)
- **IT** 3rd person singular (Non-human)

Nouns, on the other hand, do not display an overt gender marker, nor is gender displayed at all, by virtue of concord, in verbs, adjectives, demonstratives or relative pronouns. Relatively few nouns in English are lexically marked for gender, e.g. *dog - bitch, ram - ewe, rooster - hen, horse-mare*. The gender marker *-ess*, an influence from the **Romance** languages, is used for a small number of words, e.g. *prince-princess, Jew-Jewess, duke - duchess, lion - lioness, mister - mistress*. Generally speaking, therefore, the category of gender in English is an extremely restricted one, with few morphological consequences.

In comparison with English, the Arabic gender system is much more complex. Arabic has a binary distinction, where nouns and pronouns have to be either **masculine** or **feminine**: these two categories are primarily grammatical. Nouns that happen to be biologically feminine are, of course, treated as grammatically feminine, and Arab grammarians refer to them as **truly** or **naturally** feminine (التأنيث الحقيقي). Nouns that do not have natural gender (largely non-living concrete and abstract objects) are conventionally assigned either a masculine or a feminine gender. Arab

grammarians refer to feminine nouns, by virtue of conventional assignment, as *metaphorically* or *figuratively* feminine (التأنيث المجازي). Feminine nouns are usually marked by the addition of the suffix *-t* (تاء التأنيث) and, less commonly, by a few other devices. Thus, for example, we get:

1. teacher	مدرس (masc.)	مدرسة (fem.)
2. doctor	طبيب (masc.)	طبيبة (fem.)
3. employee	موظف (masc.)	موظفة (fem.)

Masculine nouns are morphologically unmarked, whereas feminine nouns are marked by the feminine morpheme. In addition, however, many nouns are lexically marked as masculine or feminine, i.e. there is no overt morphological gender marking for nouns of the same species. Consider, for example:

- رجل man	إمرأة woman
- حصان horse	فرس mare
- جمل camel	ناقة she-camel
- أسد lion	لبوة lioness

Clearly, for the above nouns, natural gender is involved, but for many other nouns, their lexical gender is exclusively conventional. Consider, for instance:

- شمس sun (fem.)
- قمر moon (masc.)
- ريح wind (fem.)
- موت death (masc.)
- طريق road (fem.)
- بحر sea (masc.)

English, however, classifies 'sun' and 'moon' quite differently from Arabic in terms of gender. The translator should opt for an opposite-gender shift when rendering such terms. This sort of shift is categorised by Catford (1965: 78) under *Class-shifts*. Quranic verses (Q 91: 1-2) and (Q 36: 39) and their English translations will make this point even clearer:

والشمس وضحاها والقمر إذا تلاها

By the Sun and his noonday brightness. By the Moon when she followeth him. (Rodwell)

All the above differences between the SL and the TL have to be taken into account. Translating gender can be a tricky task, and the translator has to pay extra attention to the grammatical and contextual factors involved in the text to be translated. Thus, as 'sun' and 'moon' are mentioned in another context together with 'star' (Q 06: 76-78), Rodwell, Hilali, Pickthall, and Saheeh opt for using the pronoun 'it'. However, Ali opts for repeating the nouns rather than using pronouns.

Another important fact of Arabic gender is that broken plurals of non-human entities are treated as grammatically feminine with a singular number, regardless of the gender assigned to the singular, e.g. كلب *dog* (masc., sing.), كلاب *dogs* (fem., plural, treated as a singular). As stated above, gender is quite often affected by contextual factors, such that context becomes the decisive factor in determining whether a certain term is masculine or feminine. Several other abstract nouns are treated as gender-neutral in English but in Arabic they are either masculine or feminine, e.g. سلم 'peace'. Consider Quranic verse (Q 08: 61):

وإن جنحوا للسلم فاجنح لها...

And if they lean to peace, lean thou also to it; ... (Rodwell)

Finally, *gender* like *number*, is morphologically marked in Arabic, by means of grammatical concord, in verbs, adjectives, demonstrative, and relative markers. In other words, verbs and modifiers acquire the gender and number features of their governing or modified head nouns. However, it should be noted that the verb-agreement pattern with its subject reveals a certain oddity in Arabic, as Holes (1995: 213) explains:

One oddity of MSA word-order is that number agreement between a free-standing S and its V depends on their position relative to each other in the sentence. Whenever V precedes a free-standing S, V agrees with S in gender but not in number, so if V comes before S (as it most frequently does), V is singular, whatever the number of S. But if S comes first, V agrees in both number and gender."

For Quranic text, we shall examine some aspects of gender-translation owing largely to contextual factors. The following example is meant to illustrate a specific difficulty related to the translation of abstract words which have an assigned conventional

gender. We shall consider the word الكبرياء (literally, pride), which is usually assigned a masculine gender in Arabic by convention, though the feminine form is also permitted occasionally. In the Quran, this word is usually treated as a feminine. From the point of view of gender-concord with the abstract sense, the common usage of the word الليل 'the night' in Arabic is masculine in gender. However, the singular form ليلة, in the sense of 'one night', is feminine. English, on the other hand, treats even the abstract form as a feminine gender. Consider (Q 92: 01):

والليل إذا يغشى

By the night when she spreads her veil; [...] (Rodwell)

3.4. NEGATION

The negation systems of English and Arabic differ in a number of aspects. Negatives in English are formally signalled by the attachment of the word 'not' to an auxiliary verb, and through other negative particles, e.g. *neither*, *nor*, *never*. Arabic has no auxiliary system similar to English, and a verb is rendered negative simply by the addition of a negative element such as: لم - لن - ما - لا - ليس. Both English and Arabic possess verbs which are semantically negative, e.g. *deny* ينكر, *refute* يفتد, and some negative adverbials, e.g. *scarcely*, *hardly*, قط - ابدأ (see Todd, 1995: 126). Thus, as the following Quranic verses (Q 24:17) and (Q 09: 108) include the Arabic particle ابدأ, they are rendered into English with a negative attachment.

يعظكم أن تعودوا لمثله ابدأ

God hath warned you that ye go not back to the like of this for ever, (Rodwell)

لا تقم فيه ابدأ

Never set thou foot in it (Rodwell)

For the translator, the main point is to determine whether the proposition in a given sentence is generally positive or negative. As Newmark (1981: 168) explains: 'In his study of the grammar of a sentence, the translator frequently has to decide whether the total effect is 'just' positive or 'just' negative'. Such confusion regarding negative/positive decisions on the part of translators can also be encountered when a sentence includes a double negative form, as Nida (1982: 113-14) states:

Double negatives: These are especially confusing, for in some languages they add up to a positive, while in other languages they constitute an emphatic negative

expression. In some cases one form of double negative is actually negative, while another form is positive. All of these subtle differences must be carefully noted by the translator.

The following example will help clarify this point. Consider the Quranic verse (Q 02: 71), in which a cow is described as being not the type of cow, which is used for *ploughing* or *irrigating* the land, the Arabic version opts for the double negative technique. Two different translators, however, render this description using different forms of negation:

إنها بقرة لا ذلول تثير الأرض و لا تسقي الحرث...

She is a cow not worn by ploughing the earth or watering the field, ...(Rodwell)

She plougheth not the soil nor watereth the tilth; ...(Pickthall)

Negation, double negative in particular, has also to do, to a large extent, with logic. This sense of logic helps to prevent confusion in grasping the real intended meaning of a given sentence. Newmark (1981: 06) highlights the problems of negation from both a translational and logical perspective in the following terms:

Moreover, a translation-rule such as the following on negations (my own) derives from logic: 'A word translated by a negative and its noun or object complementary term may be a satisfactory equivalent.' (Thus a 'female' is 'not a male'.) A word translated by a negative and its verb or process converse term is not a satisfactory equivalent, although the equivalent meaning may be ironically implied. (Compare 'we advanced' and 'we didn't retreat'.) A word translated by a negative and its contrary term is not a satisfactory equivalent, unless it is used ironically. (Compare 'spendthrift' and 'not stingy'.) A word translated by negative and its contradictory term is a weakened equivalent, but the force of the understatement may convey equivalence: e.g. 'false' is almost 'not true'; 'he agreed with that' is almost 'he didn't dissent from it'. Lastly, a word translated by a double negative and the same word or its synonym is occasionally an affective translation, but normally in a weakened form (e.g. 'grateful' may be 'not ungrateful', 'not unappreciative'). A translator has to bear all the above options in mind, in particular where the contrary, contradictory or converse term is plainly or approximately missing in the target language, which should be his own.

Taking the above views into consideration, the following items are presented to pinpoint difficulties in the translation of negative statements. In most cases, it will be noticed that some doubly-negative statements of the SL, which in fact convey positive meaning, are better rendered by positive statements in the TL. This technique is proposed by Newmark (1981: 162), who advises that 'Conversely, it is often advisable to convert a negative premodifying a lexical item into a positive contrary or contradictory term'.

CONCLUSION OF CHAPTER THREE:

Arabic and English are, linguistically and culturally, incongruent languages. They show signs of differences at various levels. These differences have to be accounted for in the course of comparing Arabic SLTs and English TLTs. On a literal level, violation of linguistic norms between the two languages takes place because they belong to two such different families. Therefore, the features that distinguish Arabic language as similar or different from other languages have to be accounted for in any translational process. The motivation for this is to be found in the prevailing interpretation of translation norms (with priority given to expectations of fluent target style, the duty of the translator to make necessary changes in order to achieve this, etc), and also to the state of poetics and literary development (in the target culture) at the time of the translation. The breaking-translation norm helps to loosen the dominant poetic constraints and open up other choices for subsequent translators, who are able to select a different range of strategies (Chesterman, 1997: 113 –114).

In some texts or parts of text, some linguistic elements inevitably exhibit more prominence than others. Here, linguistic violations between English and Arabic are even wider at the syntactic level. Thus only grammatical differences have been emphasized, where the linguistic gaps between the two concerned languages can clearly be clarified. Although the emphasis, in this chapter, is limited to the grammatical level since syntactic violations between these two languages require more attention on the part of the translator, other literal levels, are as important for any similar investigation and will be referred to, throughout the study, when comparison or contrast between the two linguistic systems is needed.

Given that the emphasis in the chapter was placed on literal language, for the sake of scope, ordinary linguistic discourse thus has concentrated more on some features of grammatical nature, namely word-order, gender, number and negation. It therefore tried to show that grammatical violations can take place within these areas and hence may pose difficulties to the translator. These linguistic variations become even greater when dealing with figurative language, which is more cultural based and will be discussed in the following chapter.

Chapter Four

Linguistic differences

(Figurative Language)

4. CHAPTER FOUR: LINGUISTIC DIFFERENCES (FIGURATIVE LANGUAGE)

This chapter serves as a continuation of the previous chapter by adopting the same approach in covering generally the *figurative* side of linguistic differences between English and Arabic. Despite the fact that the main interest in this research is in metaphor, other figurative forms are also important for comparison or contrast between the two languages. This chapter will therefore view these differences through the most common tropes and figures of speech used in the Quran as well as those that can be stylistically useful and effective. Mooij (1976: 7) scrutinizes the most important traditional tropes: allegory, emphasis, euphemism, hyperbole, irony (litotes), metonymy, synecdoche (*pars pro toto*, *totum pro parte* and *antonomasia*), and metaphor.

Appreciation of the value of a given text depends largely on a full understanding of the use of the figurative language of that text. In other words, the overall meaning of a text comes out of the harmonious interpretation of its figurative parts or "figures of speech". The use of figurative expressions, however, varies from one text type to another. Literary texts provide the most fertile soil for figurative elements as stylistic adornment. From this starting point we move towards the classification of figures of speech by categorizing them into a grouping system in order to highlight the similarities and differences between Arabic and English usage and theory.

THE CLASSIFICATION OF FIGURES OF SPEECH:

This section will highlight further the areas of overlap between figures of speech and their classification within the two linguistic traditions. According to Mooij (1976: 23-26) the classification of figures of speech takes place through five different possibilities, these are:

1. Analogy
2. Reversal of meaning
3. Shifts based on juxtaposition relations of actual contiguity
4. Interplay (play on words of double references)
5. Exaggeration

Another sixth category will also be added to cover other 'stylistic embellishments' of the Quran. A similar distinction is introduced by Arabic rhetoricians in which however this grouping system is reduced to fewer categories. That is to say, two English groups are mainly covered within one Arabic category. For Arabic, rhetoric is divided into two major parts:

1. علم البيان (literally, the Science of Diction), which covers the English groups of 'analogy' and 'shifts'.
2. علم البديع (literally, the Science of Figuration). This group is divided into two further sub-divisions:
 - a. المحسنات المعنوية (cognitive figuration), which deals with figures of speech categorized within the English groups of 'reversal meaning' and 'exaggeration'.
 - b. المحسنات اللفظية (linguistic 'lexical' figuration), which deals with the figures of speech classified under the group of 'inter-play' and the group of 'embellishments'.

The relation between the figures of speech will be discussed in the light of Mooij's categorizations together with their Arabic counterparts and hence they will be classified on this basis. Discussion of the figures of speech will go therefore through the above-mentioned six different categories. Except when it is stated otherwise, all the definitions and comments on all the figures of speech and their sub-classes are taken from *Dickins' et al (2002 Glossary)* or *Fowler's Dictionary of Modern English Usage*. It should also be noted that the references to 'Arabic Rhetoric' are based on the views of AL Sikaki (1937) *مفتاح العلوم (The Key of Sciences)* and Al Jurjani (1999) *أسرار البلاغة (The Mysteries of Rhetoric)* as well as Ibn Al Qayim Al Jouziya's (Undated) *علوم القرآن (The Sciences of Quran)*. Other Quranic examples are adapted from Hussain Abdul Rouf's (2001) *Quran Translation*.

4.1. THE GROUP OF 'SHIFTS'

According to Mooij (1976: 22), shifts are based on juxtapositional relationships of actual contiguity between:

1. Cause and effect
2. Vessel [form] and content

3. Part and whole
4. Genus and species
5. Maker and product and alike.

Mooij (ibid) states that metonymy involves shifts between maker/product, cause/effect and vessel/contents, whereas synecdoche involves the rest, i.e. part/whole and genus/species. According to Hausmann (1989: 23), this can be either from genus to species, or from species to genus, or from species to species or on the grounds of analogy. Arabic rhetoric, however, appreciates that such categorizations overlap as both synecdoche and metonymy can benefit from all of these relations and there is no clear-cut division between them. We will see below how synecdoche involves cause and effect as well as maker and product relationships. This group includes *synecdoche* and *metonymy*.

4.1.1. METONYMY الكناية

Metonymy is a figure of speech characterized by the use of the name of one thing for another that is associated with it, symbolized by it or closely related to it. Similarly, in Arabic, metonymy is frequently used to refer indirectly to something in terms of something else or to replace an expression by another expression. Generally, metonymic terms in Arabic are divided into three types, depending on whether the expression is used instead of a noun, an adjective, or a correlated item. It also derives its logic from what is meant rather than what is said by pushing the listener/reader to look for some relationship between the two layers of meaning, though in a smoother way than metaphor. Consider for example:

طويل النجاد رفيع العماد كثير الرماد إذا ما شتا

Literally:

His sword belt and scabbard are quite long, and he is exalted.

He also has a lot of ashes during winter-time.

In the above verse Al Kansa describes her brother Sakher as being of tall stature, brave, dignified and very generous. However, she does not say this clearly. She indicates his sword belt for his bravery and alludes to a common traditional expression for his generosity كثير رماد القدر (See Al Misned 2000: 107).

Literally: So-and-so has a lot of ashes under his cauldron

Metonymically: So-and-so is a hospitable and generous person.

Other examples of similar metonymic expressions used in Arabic are:

اني جبان الكلب مهزول الفصيل

Literally: My dog is coward and my young (weaned) camel is raw-boned.

Although this statement, at first glance, appears to indicate negative characteristics, it however represents positive attributes by metonymously indicating that the speaker is so generous that his dog becomes coward-like and does not bark any longer because of the familiarity with his so many guests. His young (weaned) camel also became emaciated because the speaker gave the milk of the she-camel (the young camel's mother) to his guests.

فلانه بعيدة مهوى القرط

Literally: Her place of ear-rings is far distant

Metonymically: She has a long neck

أصل كل الشرور

Literally: The root of all evils.

Metonymically: Money.

This association is one of entailment, with the second layer of meaning being a necessary ملزوم corollary of the first, which is in its own right, factual لازم and can be intended. In this sense, metonymy is a sort of transference, which has a sense of reality in literal language as well as a sense of imagination in figurative language. In Arabic, these two senses can be referred to as حقيقي (real) or مجازي (figurative). Mooij (1976: 8) gives some examples of English metonyms such as 'Shakespeare' meaning his works; 'seed' meaning posterity; 'Paris' meaning the French Government; and 'city' meaning the inhabitants. The latter is reflected in the following two translated versions of the same Quranic verse (Q12: 82) in which the metonymic sense of the term القرية (which can mean either village, town or city) is treated differently:

وسئل القرية التي كنا فيها والعير التي اقبلنا فيه و إنا لصادقون

Ask at the town where we have been and the caravan in which we returned; and (you will find) we are indeed telling the truth (Yusuf Ali).

And, Ask (the people of) the town where we have been and the caravan in which we returned; and indeed we are telling the truth (Hilali)

In the above example, the metonymic term leads to two different versions based on two different translational strategies, one with a literal rendering as well as the addition of an explanatory gloss for the reader who might be unfamiliar with such a text. The metonymic sense is also presented in the term العين (literally, camels rather than caravan). However, both translators go for the option of using the functional equivalent. Needless to say, that it is neither possible to ask the town nor the camels.

As far as translational strategies are concerned, Newmark (1981: 88) states that providing there is a 'strong' cultural overlap, metonyms such as the 'pen', 'the sword', 'guns', 'butter', etc., which are symbols of concepts, can often be transferred. Note that 'dove' is not the same metonym in literature as in art and is a complex symbol. However if it is symbol (for peace for example), its sense may sometimes be hinted at by the translator. Also, in Arabic a symbol الرمز is usually formed when an analogous sign replaces and comes to represent the subject it describes. Thus, the analogy vanishes and the symbol suggests the meaning instead. According to Newmark (2003: 106), symbol is type of cultural metonymy where material object represents a concept- thus 'grapes' as fertility or sacrifice. He (1985: 298) also states that:

words are not things, but symbols of things. On Martinet's model, we may regard words as the first articulation of meaning, and since all symbols are metaphors or metonyms replacing their objects, all words are therefore metaphorical. However, as translators we know that words in context are neither things nor usually the same symbols as individual words, but components of a larger symbol which spans a collocation, a clause or a sentence, and is a different symbol than that of an isolated word. This is the second articulation of meaning and to this extent language itself is a metaphorical web.

Some of the Quranic examples for symbolic metonymies are:

ام القرى (literally, the mother of villages) for Mecca.

ام الكتاب (literally, the mother of the holy book) for the source of revelation, i.e. The Original Holy book in the Heavens.

السبع المثاني (literally, the seven oft-repeated Quranic verses) for the opening chapter of the Quran.

ثاني اثنين (literally, the second of a pair/two) for the prophet and his companion (Abu Baker) being in غار في جبل ثور (Cave in the *Mount of Thaur*) during their migration from Mecca to Madina.

One of the forms of metonymy can also be تلميح (literally, allusion). Dickins *et al* (2002: 232) view an allusive meaning as a type of connotative meaning. In a given linguistic expression, allusive meaning consists of invoking the meaning of an entire saying or quotation in which that expression figures. Allusion occurs where only part of the saying or quotation is used, but that part evokes the meaning of the entire saying or quotation. It is worth noting that in the case of the Quran, the Quranic discourse however becomes the text that some allusions are made to. For example, the poet Abdul Maula Al Baghdadi, in his *elegy* for Nizar Qabbani, has alluded to the last symbolic metonymy:

ثاني اثنين انت والمتنبي طبتما مجدا وعزا وغارا

Such Quranic allusions are not restricted to poetry only, Arabic prose now is also inclined by the richness of the Quranic discourse and is influenced by its metaphorical style. For similar items, 'see Appendix III'.

4.1.2. SYNECDOCHE المجاز المرسل

In both English and Arabic, synecdoche is a figure of speech in which a part of something is used to refer to the whole or class and vice versa, e.g. 'bread' for food, 'army' for a soldier, 'a head' for a person, 'an eye' for a spy. Synecdoche is known in Arabic rhetoric as مجاز مرسل (literally, transferable metaphor) because the metaphorical sense is transferred from its original meaning. The relationship underlying this figuration is of a complex nature. It is neither specified nor limited and that is why it is considered مرسل (untied figuration). According to Arabic traditional rhetoric, synecdoche can be classified into four categories. They are given below, together with some Quranic examples:

1. Wholly الكلي; this is when the whole is mentioned to indicate only a part, i.e. the whole stands for the part, as in Q71: 06:

يجعلون اصابعهم في اذانهم

They thrust their fingers in their ears (Hilali)

In the above example, synecdoche is represented by 'the whole for the part' as what is meant by the word fingers is only the tips. It is not the whole of the finger that is put in the ear; but the whole fingers are mentioned metaphorically here, and in some other occasions, to indicate how stubbornly the unbelievers insist not to listen to the guidance of the Prophets (Noah in this occasion).

2. Partially الجزئي; this is when the part is mentioned to indicate the whole, i.e. the part stands for the whole, as in Q 73: 02:

قم الليل الا قليلا

Stand (to pray) all night, except a little. (Hilali)

For Muslims, standing is part of praying. However, only this part is mentioned whereas the intended meaning is to perform the whole prayer rather than only the standing part.

3.Causality السببي; this is where the effect is mentioned to indicate the cause, i.e. the effect is taken for the cause, as in Q 40: 13:

وينزل لكم من السماء رزقا

And send down (rain with which grows) provision for you from the sky. (Hilali)

In the above verse, the 'provision' (the effect) is mentioned rather than the 'rain' (the cause) that leads to the growth of the provision.

4. Circumstantial الظرفي; this is based on adverbial phrases of either place or time:

- a. Place مكاني ; the place is mentioned rather than the intended item, and vice versa as in Q 96:18 and Q 82: 13:

فليدع ناديه

Then, let him call upon his council (of helpers). (Hilali)

The Arabic term ناديه (literally, his club) is the place where some of Kuraish's (an Arab tribe) leaders used to meet. In this verse, the place is mentioned instead of the people who used to stay there.

إن الأبرار لفي نعيم

Verily, the *Abrar* (the pious and righteous) will be in Delight (Paradise). (Hilali)

In the above verse, the place (Paradise) is the intended meaning while the abstract term (Delight) where no one can stay in is mentioned metaphorically.

b. Time *زمني*; this has two considerations:

i. In terms of what has happened *باعتبار ما كان*, as in Q 04: 02:

وآتوا اليتامى اموالهم

And give unto orphans their property. (Hilali)

It is a well-known fact that orphans usually are entitled to get their inherited properties when they come of age. However, this verse asks the guardians to give the property to those who were orphans but who have now reached the stage of maturity.

ii. In terms of what will happen *باعتبار ما سيكون*, as in Q12 :36

إني أراني أعصر خمرا

Verily, I saw myself (in a dream) pressing wine (Hilali)

In the above example, synecdoche involves also the maker/product relationship as the intended meaning is of pressing grapes that will become wine.

4.2. THE GROUP OF 'EXAGGERATION':

For this group Mooij (1976: 6-7) states: as to those instances of hyperbole and euphemism for which such a classification causes problems, there is, as a matter of fact, no objection to the acknowledgement of a specific mechanism of figurativeness, namely a shift by means of overstatement (strengthening of meaning) or by understatement (weakening of meaning). The group of 'Exaggeration', therefore, includes hyperbole and euphemism

4.2.1. *HYPERBOLE* *المبالغة*

Hyperbole stands at the opposite end of the spectrum to euphemism by using exaggerated or extravagant terms, which mainly have a positive emotive function for emphasis. This literary device of self-conscious emphatic exaggeration, however, has no sense of deception. For Fowler, hyperbole means an overuse of exaggerated terms for the sake not of deception, but of emphasis. According to Arabic rhetoricians, hyperbole takes place in three different ways, namely:

1. Conveyance التبلغ: an exaggerated description, but still possible and acceptable, both rationally and conventionally.
2. Exaggeration الاغراق: an exaggerated description, which though still possible and acceptable rationally, is against conventions.
3. Extravagance الغلو: an exaggerated impossible description, which is not acceptable either rationally or conventionally.

In the Quran, the device of hyperbole is excessively employed, and will be thoroughly discussed under the category of *down-toning* orientation in chapter seven. At this stage, the following verses (Q 33: 10, Q19: 90-1 and Q13: 31), which are based on elements of hyperbolic style, at least worth mentioning:

اذ جاءوكم من فوقكم ومن اسفل منكم واذ زاغت الابصار وبلغت القلوب الحناجر
وتظنون بالله الظنونا

When they came upon you from above you and from below you, and when the eyes grew wild and the hearts reached to the throats, and you were harbouring doubts about Allah. (Hilali)

تكاد السماوات يتفطرن منه وتتشق الأرض وتخر الجبال هدا

Whereby the heavens are almost torn, and the earth is split asunder, and the mountains fall in ruins, that they ascribe a son (or offspring or children) to the Most Gracious (Allah). (Hilali)

ولو أن قرآنا سيرت به الجبال أو قطعت به الأرض أو كلم به الموتى بل الله الامر
جميعا افلم يائيس الذين آمنوا ان لو يشاء الله لهدى الناس جميعا

And if there had been a Quran with which mountains could be moved (from their places), or the earth could be cloven asunder, or the dead could be made to speak (it would not have been other than this Quran). But the decision of all things is certainly with Allah. Have not then those who believed yet known that had Allah willed, He could have guided all mankind? (Hilali)

4.2.2. EUPHEMISM التهوين

Like hyperbole, euphemism is also based on exaggeration. However, the difference is that the former relies on emphatic exaggeration by increasing the effect whereas the latter depends on decreasing the effect (by weakening). Fowler (1926: 152) defines the term as the use of a mild or vague or periphrastic expression as a substitute for blunt precision or disagreeable truth. Euphemism therefore is more demoralizing than

coarseness. In this sense, euphemism is the use of a pleasant expression instead of an unpleasant, distasteful or even a taboo one.

Newmark (1985: 307) considers euphemism as a special intra-lingual device, which all speech communities have for protecting speakers and listeners from taboos. Taboos commonly relate to anything that is sacred or prohibited, and in particular to smells and tastes relating to uncleanness. Euphemisms are typically metaphors and the images often have to be replaced by a cultural equivalent, unless the translator is trying to inform the reader rather than affect him in a way similar to the SL reader. In Biblical Hebrew having sex is referred to as 'to know' or 'to touch a woman' or 'to come together'. There are innumerable equivalents in modern languages of which 'making love' is perhaps the most obvious euphemism.

This holds also true even for Quranic euphemisms. Hussain (2001: 170) states that Quranic discourse contains numerous examples of euphemistic expressions which have special communicative overtones. Like the translation of Quranic metaphor, the functional equivalence of euphemistic expressions should be preserved. Quranic euphemism is referred to as الحشمة (literally, modesty, decorum or decency of style) by Quran exegetes. While the direct referential meaning of euphemistic terms is usually avoided in Quranic translations, informational help in the form of a footnote is beneficial to the target audience. Consider for example the following Quranic verses, Q 07: 189, Q 02: 187, Q 02: 222 and Q 02: 227 respectively:

وهو الذي خلقكم من نفس واحدة وجعل منها زوجها ليسكن إليها فلما تغشاها حملت حملا خفيفا فمرت به

It is he who created you from a single person, and made his mate of like nature, in order that he might dwelt with her (in love). When they are united, she bares a light burden and carries it about (unnoticed).

(Yusuf Ali)

The word تَغَشَى, which indirectly means to have sexual intercourse, has the function of maintaining decorum here. Without this word, the Quranic text would have no rhetorical texture.

فَالآن بَاشِرُوهُمْ وَابْتَغُوا مَآكِبَ اللَّهِ لَكُمْ

So now have sexual relations with them and seek what Allah has ordained for you (offspring). (Hilali)

The literal meaning of the highlighted expression in Arabic is 'approach/address them' which is very euphemistic in comparison to the English term 'have sexual relations'.

ويسئلونك عن المحيض قل هو اذى فاعتزلوا النساء في المحيض ولا تقربوهن حتى يطهرن فإذا تطهرن فاتوهن من حيث امركم الله إن الله يحب التوابين ويحب المتطهرين

They question thee (O Muhammad) concerning menstruation. Say: It is an illness, so let women alone at such times and go not in unto them till they are cleansed. And when they have purified themselves, then go in unto them as Allah hath enjoyed upon you. Truly Allah loveth those who turn unto Him, and loveth those who have a care for cleanness. (Pickthall)

The literal translation of the Arabic highlighted Quranic euphemism is misinterpreted in the above verse, as the intended meaning is that no sexual intercourse is allowed during the menstruation period. However sleeping in the same bed and foreplay is still permitted. Basically, the Arabic expression ولا تقربوهن (literally, keep away from) is used in a euphemistic sense to avoid mentioning 'having sex' clearly.

وإن طلقتموهن من قبل أن تمسوهن وقد فرضتم لهن فريضة فنصف ما فرضتم

But if ye divorce them before consummation, and have already settled a dowry on them, *ye shall give them* half of what ye have settled, [...] (Rodwell)

Though the word 'consummation' is more euphemistic than 'having sex', the literal meaning of the highlighted Arabic expression is 'before touching them', i.e. before they lose their virginity through this marriage. Newmark (1985: 323), states that the writer has to decide if and how he should alert his readership to the whole vocabulary of euphemism, which may be humane (in medicine) or bland (social evils and war). Only the context can determine to what extent his social responsibility is to be engaged. The use of organizational or technological jargon for the purpose of euphemism is only one step away from telling lies, which is the most detestable and often covert use of metaphor, epitomized in the concentration camp slogan, *Arbeit Macht Frei* - "work makes one free".

4.3. THE GROUP OF 'REVERSE MEANING':

Based on reversal of meaning, metaphors are occasionally associated with connotative sense, and thus 'their use *deviates in a special way* from one or more other ways of

using them that are considered to be *primary* or *normal* (Mooij 1976: 3). Connotations and irony are therefore frequently used to avoid being too direct. This group includes both *irony* and *connotation*:

4.3.1. IRONY السخرية

Irony is a form of utterance that postulates a double audience, consisting of one party that will hear the utterance but may not understand the implications of it, and another party that is aware of the outsiders' incomprehension. That is to say, irony expresses covert contempt and rebuke. It is a sarcastic form of speech in which we say words, which in actual fact mean the opposite of our intended meaning; it is therefore used as indirect satire. An ironical intention can turn literal or figurative language into an affective metaphor, and is likely to deceive many translators more easily than readers who are brought up in the SL culture. The figurative use of a term representing a quality is inevitably ironical, or half-ironical, and may not be easy to detect. Consider the following examples, Q 03: 21 and Q 44: 49:

فبشرهم بعذاب اليم

The literal translation of the above Quranic verse is, 'So give them the glad tidings of a severe torment'. The expression 'glad tidings' is used ironically because this is not the intended meaning. The context does not allow the literal interpretation since news of a severe torment is obviously not glad tidings.

ذق انك انت العزيز الكريم

(It will be said), "Taste! Indeed, you are the honoured, the noble!..."

Again this verse describes a scene of punishment and the titles 'the honoured' and 'the noble' are mainly used ironically.

4.3.1.1. LITOTES التهكم عن طريق الاثبات بالنفي

Litotes is a sub-form of irony. It occurs when we negate an expression in order to provide the opposite ironical meaning by using negative particles, contradiction or any other form of withdrawal or contrast. It is a figurative form in which a positive utterance is expressed by its negative opposed form, e.g. instead of saying 'a good novelist' one may say 'not a bad novelist'. In the Quranic verse Q11: 81, the non-believers were questioned by Allah, through the device of litotes, as to whether or not the morning of the following day is approaching.

إن موعدهم الصبح أليس الصبح بقريب

Verily, that with which they are threatened is for the morning. Is not the morning near? (Rodwell)

4.3.1.2. RHETORICAL QUESTIONS الاستفهام البلاغي

A question which is put not to elicit information but as a more striking substitute for a statement of contrary effect is known as a rhetorical question. The assumption is that only one answer is possible, and that if the hearer is compelled to make it mentally it will impress him more than the speaker's statement. In simpler words, it is a question which does not require an answer because it stresses something that is already known. Newmark (2003: 64) points out that rhetorical questions, which are more common in many other languages than in English and are frequently translated into statements, are anaphoric or cataphoric, since they are often used to summarize an argument, or to introduce a fresh subject as well as to emphasize a statement. This also includes the ironical question, which is used mainly for satirical purposes and is used extensively in the Quran especially in argumentation. In the following examples (Q 28: 62), the non-believers were questioned by Allah, in a sarcastic way, about his so-called partners.

اين شركائي الذين كنتم تزعمون

Where are my (so-called) partners whom you used to assert? (Hilali)

4.3.2. CONNOTATION التورية

Connotations are the implicit overtones that a linguistic expression carries over and above its denotative meaning, where the primary meaning of a word is mentioned but its secondary meaning is meant. According to Dickins *et al* (2002: 66) such overtones form part of an expression's overall semantic effect. The meaning of an expression is a compound of its literal meaning plus these overtones and contextual nuances. Dickins *et al* (ibid) distinguish six major types of connotative meaning; attitudinal, associative, affective, allusive, collective and reflected. House (1973: 166) refers to the problem of meaning and how the possibility of translation is restricted if connotative dimension is taken into account by stating that connotative meanings are too elusive to be rendered correctly in translation because of their inherently indefinable nature.

In Arabic rhetoric, connotation can be either positive or negative; the former is referred to as تضمين (literally, implication) whereas تعريض (literally, intimation)

refers to the latter. Connotation is the shade of meaning acquired by a word in addition to its denotation. The denotation of 'lion' is class of animals, but this word also conveys such properties as strength, bravery and nobleness. Languages interpret the physical world differently since each expression contains within itself a set of non-transferable associations and connotations due to the fact that some words are cultural-specific. Hence, connotation can provide unique examples of non-equivalence among languages. Two words in two languages may have the same denotation but a different connotation. In the following Quranic verse (Q 24:59), the Arabic expression **يبلغ الحلم** (literally, to reach the age of dreaming) is used here connotatively in the sense of 'to come of age', 'to reach sexual maturity' or 'to attain puberty', i.e. to become an adult. Basically, the word **حلم**, with u-vocalized ل and also **حلم** with vowelless case inflection for the second letter share the same central meaning which literally means, *dream*¹. The former, however, is used here with the expression's overall semantic effect to include even dreaming with sexual drive, i.e. 'having wet dream'.

وإذا بلغ الاطفال منكم الحلم فليستأذنوا

And when the children among you **come to puberty**, then let them (also) ask for permission. (Hilali)

4.4. THE GROUP OF 'INTER-PLAY'

A number of sense relationships are recognized within figurative language when play on words takes place. The items of this group involve semantic inter-relations that are usually employed by writers for play on words, particularly, polysemy, antonyms, homonymy and synonymy. In other words, writers resort to such technique of sense-relations when they want to play on words. Items belonging to this group can get in the way of each other. For instance, confusion sometimes arises on the part of a non-native speaker between homonymy and polysemy, due to the fact that whilst homonyms are separate words that happen to be identical in form, polysemous words are identical in form and have more than one meaning. Writers sometimes take advantage of this similarity to play on these words. This group includes polysemes, synonyms, antonyms, homonyms, hyperonyms and hyponyms.

¹ See **مختار الصحاح** [the selective of the most correct word-definitions, (Al Razi 1998: 80)].

4.4.1. POLYSEMES تعدد المعنى

This is a situation in which a lexical item has a range of different and distinct meanings or senses. A large proportion of a language's vocabulary is traditionally regarded as polysemic. Polysemy contrasts *monosemy*, which describes a word with one single meaning only. Newmark (1985: 302) states that metaphors are sometimes brought to varying degrees of life with a supplementary context, which produces polysemy. According to Gerard (1994: 20) there is much evidence that meanings of words are related to one another in terms of family resemblances and that many of a polysemous word's meanings are motivated by the metaphorical projection of knowledge from one domain to another. The best forms of original metaphor present further difficulties in that they often are involving polysemic functions in double meanings. Newmark (1981: 93) explains that the translator faces the problem of the play on the double senses of a word and either chooses one of the senses (usually the predominant) or reproduces both and loses the word-play. Quranically, an interesting example is when the word **جمل** is used as a play on words in the following verse, (Q 07: 40):

و لا يدخلون الجنة حتى يلج الجمل في سم الخياط

Nor will they enter the Garden until the camel goeth through the needle's eye.

Here, the camel is mentioned metaphorically with the semantic ambiguity of a double meaning, i.e. as an animal as well as thickly twisted rope; the former because it might be the largest object to be imagined by the Arabs at that time and this confirms the idea of impossibility, and the latter because the rope collocates with the needle-eye. By using this image of a huge thread or string, the idea of impossibility is also maintained. Accordingly, whatever the choice of the translator, the main message, i.e. impossibility, is conveyed, though the latter, according to Asad, is preferable due to the metaphorical relationship between the thick thread and the needle's eye.

Similarly, in Arabic the word **ورقة** contextually has many different senses, i.e. a 'page' of a book a 'bank note' or a 'leaf' of a tree. The English word 'leaf' itself however can also cover some other meanings, i.e. 'part of a cap', 'foliage', 'sheet' etc. Consider for example Q 06: 59:

وعنده مفاتيح الغيب لا يعلمها الا هو ويعلم ما في البر والبحر وما تسقط من ورقة الا يعلمها

And with Him are the keys of the invisible. Non but He knoweth them. And he knoweth what is in land and sea. Not a leaf falleth but he knoweth it.

Similarly, the Arabic term ساعة can mean 'hour', 'clock', 'watch' 'timing', and in the Quran its meaning is also extended to include 'The Day of Judgment'. The following Quranic verse (Q 30: 55) plays on the homonymic senses of this term, as it includes two different meanings i.e. as a 'little part of time' as well as 'the day of judgment':

يوم تقوم الساعة يقسم المجرمون ما لبثوا غير ساعة

And on the day when the Hour riseth the guilty will vow that they did tarry but an hour.

Quranic discourse abounds with polysemous expressions whose meaning is only obtained in the utterance context. An interesting example of polysemy is the Quranic use of the term أمة (basic literal meaning, 'nation'). However in the Quran it is used in many other different polysemic senses. See also Hussein (2001: 90) for the Quranic use of the word الفساد (literally, corruption). Consider also the Quranic expression المحيض (literally, woman's courses of menstruation) which refers polysemically to both the place as well as the time. Additionally, another repetitive Quranic referent أنى usually refers to both time 'when' as well as situation 'how'.

4.4.2. SYNONYMY الترادف

Synonymy is the highest degree of semantic equivalence signifying the semantic relationship between words that signify the same meaning. Synonymy does not necessarily mean identical meaning between two words but the words can be interchanged to give a similar meaning. Synonymy is a very sensitive technical term and semanticists often stress that absolute or true synonyms are rare. Dickins *et al* (2002: 54) argue that full synonymy is exceptional, both intralingually and interlingually. Even the nearest semantic equivalent for translating the denotative meaning of an SL expression usually falls short of being a full TL synonym. In this regard, Bassnett (2002: 23) also highlights that complete equivalence (in the sense of synonymy or sameness) is unlikely to exist.

Thus, synonymy can only occur among lexical items if they are close enough in their meaning to allow a choice to be made between them in certain contexts. One of the purposes of synonymy is to avoid unnecessary repetition in order to provide a more sophisticated style of language. Although Arabic may appear to contain an excessive number of synonymous words, they are not necessarily superfluous or redundant. In English, the ideas could be expressed, or rather stressed, in fewer words. However, Arabic does appreciate this technique of emphasis, as synonymy is more functional for Arabic style, and therefore it is preferable to preserve virtual synonyms in translation.

4.4.3. *ANTONYMY* الطبايق

Antonyms are words that have opposite or contradictory meaning to other words. Antonymy is based on contrast, which is an essential factor in language. It is achieved through relationships between words denoting opposition or contrast but standing in some fairly recognizable semantic relationship to one another. A language can function without synonyms but it cannot function properly without opposition. Within opposition there are a number of subclasses. For example, the words 'dead' and 'alive' are opposites, as are 'small' and 'big'. However, the relationship between each pair is different. That is to say, the first pair are classed as non-graded opposite, whereas the second pair are graded opposites. This is an important difference since non-graded opposites cannot be joined with the word 'and' without contradiction. Consider the following two statements 'This dead man is alive'. This is a contradictory statement, whereas, 'A small elephant is a big animal' contains graded opposites but is not a contradictory statement. It is a statement based on relativity. Similarly, Arabic rhetoric exhibits antonymy either as:

1. Negative antonyms, in which the two components contradict each other, and the antonymy is formally signalled by the attachment of the negative particles.
2. Positive antonyms, in which the two components contradict each other, and the antonymy is indicated through contradictory meanings of the antonymic terms.

Endless strings of antonymous pairs in juxtaposition can be found in the Quran, such as الموت والظلمات والنور (Darkness and Light) الحق والباطل (Truth and Falsehood) الحياة (Death and Life) to mention but a few. The Quranic verses also include some

multi-antonymic terms; either 'two against two', 'three against three' even 'four against four'. In Arabic, if this opposition is restricted to one lexical item it is known as *مطابقة* (literally, antithesis), but if it goes beyond one lexical item to involve two or more terms, it is then known as *مقابلة* (literally, chiasmus).

4.4.3.1. OPPOSITION التضاد

By opposition, we mean that the same term having two opposite meanings at the same time. In Arabic for example, the Arabic verb *يَقْشُدُ* means either 'to skim' in the sense of reducing or removing the fat from milk or butter, as well as 'to add fat' to the milk or butter. Similarly, the verb *يَمْرُضُ* means in Arabic 'to bring illness' as well as 'to nurse or help to improve' the patient's health. This phenomenon is employed in some verses of the Quran. In the following verses (Q 12: 77) and (Q 10: 54), consider the verb *أَسْرَ*, which means both 'to keep as a secret' as well as 'to reveal':

قالوا إن يسرق فقد سرق أخ له من قبل فأسرها يوسف في نفسه ولم يبدها لهم قال انتم شرا مكانا
والله اعلم بما تصفون

They said: if he stealeth, a brother of his who did stole before. But Joseph **kept it secret** in his soul and revealed it not unto them. **He said (within himself)**: Ye are in worse case and Allah knoweth best (the truth of) that which ye allege. (Pickthall)

ولو أن لكل نفس ما في الارض لافتدت به وأسروا الندامة لما رأوا العذاب

Every soul that hath sinned, if it possessed all that is on earth, would fain give it in ransom: they would **declare** (their) repentance when they see the Penalty:...(Yusuf Ali)

In the first verse, the verb *أَسْرَ* is used in the sense of 'to keep secretly'. However, the term is used ambiguously to refer to two different facts; Joseph keeps as a secret the fact that he is their brother that they just have alluded to, or the fact he keeps within himself the second part of the verse that he has not told his brothers frankly that they are 'in worse case'. In the second verse however the verb *أَسْرَ* is used oppositely in the sense of 'to reveal'. The term used by the translator here, as an English equivalent, is 'declare'. It is also noteworthy that antonymous opposition may take place within two

different languages that belong to the same language family, but which are to some extent culturally different, i.e. Arabic and Hebrew².

4.4.4. HYPONYMY الترابط الدلالي

Hyponymy is a linguistic expression involving the relationship that exists between terms whose denotative meaning is included in, but is narrower and more specific than the range of a denotative meaning of another more general expression. That is to say, words are members of a lexical class where the specific words in the class are referred to as hyponyms and the general word encompassing the other words is called a hyperonym (superordinate). Co-hyponyms, therefore, are the set of words that belong to the same superordinate. The semantic relation between a hyperonym and a hyponym is of a lesser semantic equivalence than synonymy (See Dickins *et al* 2002: 237).

Hyponymy is based on inclusion. For example, the relation of 'flower' to 'rose', 'pansy' and 'daffodil' is one of hyponymy. 'Flower' is the hyperonym (superordinate) i.e. the general term. 'Rose', 'pansy' and 'daffodil' are the hyponyms, i.e. specific names of items within the general class. In this sense, hyponymy is quite similar to synecdoche because it involves part/whole, class/individual and genus/species relationships. Baker (2002: 20) argues that it stands to reason that any propositional meaning carried by a hyperonym is, by virtue, part of the meaning of its hyponyms, but not vice versa. We can sometimes manipulate this feature when we are faced with semantic gaps in the target language. Translators often deal with semantic gaps by modifying a superordinate word or by means of circumlocutions based on modifying

² For example, the verb **حلل** (Hillel) in Hebrew indicates the sense of 'soiling through profanation' whereas in Arabic it has the opposite meaning of making things **حلال** (literally, *good*). This term usually collocates in the Quran with the words **طيبا** or **الطيبات** which mean 'wholesome' or 'nourishment' respectively. The Quranic verses where these words are mentioned are: Q 02: 168, Q 05: 88, Q 07: 157, Q 08: 69 and Q 16: 114. Although these languages are linguistically similar this opposition takes place due to their cultural differences, i.e. religious differences. For more examples in this regard, see R. Al Balbaki's *Comparative Philology of Arabic and Other Semitic Languages* (1999:55).

superordinates. Baker also states (2002: 23) that, more commonly, languages tend to have general words (superordinates) but lack specific ones (hyponyms), since each language makes only those distinctions in meaning which seem relevant to its particular environment.

Several Quranic structures involve a hyperonym followed by its hyponyms. The main reason for mentioning the general term first followed by its hyponyms, which are more important, is to draw the reader's attention, as in, Q 97: 04 and Q 02:98:

تنزل الملائكة والروح فيها بإذن ربهم

Therein descend the angels and the Ruh [Jibril (Gabriel)] by Allah's permission with all decrees. (Hilali)

In this verse the general term is 'the angels' whereas the specific angel is 'Gabriel'.

من كان عدوا لله وملائكته ورسله وجبريل وميكال فإن الله عدو للكافرين

Whoever is an enemy to Allah, His Angels, His Messengers, Jibrael (Gabriel) and Mikael (Michael), then verily, Allah is an enemy to the disbelievers (Hilali).

Similarly this verse also mentions the general term ('His Angels') first, then the specific angels (Gabriel and Michael) later.

4.4.5. HOMONYMY التجانس

Homonymy is a linguistic expression for separate words that have different meanings but happen to have exactly the same phonological form. It is not to be confused with polysemy. Consider for example the word 'crane'. It can mean a 'species of marsh bird' and 'a machine for moving heavy weights'. This linguistic phenomenon seems to occur relatively infrequently in the Arabic language partly because the pronunciation of a word largely depends on the letter shape within the word, i.e. what is seen is what should be pronounced, and partly because the vocalisation system of the Arabic languages controls the way in which a certain form should be pronounced. Consider in Arabic the term خال, which has seven different senses, taking into account different vocalization and different grammatical word class:

1. The maternal uncle (the mother's brother)
2. Being vacant or empty

3. To imagine/believe/assume/suppose/think/fancy/consider/deem/regard as/hold.
4. A beauty spot (on a woman's cheek)/ mole/nevus.
5. To befriend/ treat as a friend/ to be or become a friend of.
6. Being single/bachelor/unmarried.
7. Being past/ bygone.

4.5. THE GROUP OF 'OTHER QURANIC EMBELLISHMENTS'

This group, though not included in Mooij's categorizations, is added here because translators may also encounter some other figurative expressions in Quranic discourse. Though of lesser metaphorical force, they are still important due to their excessive use in the Quran. Hussein (2001: 113) states that embellishments and tropes, which are employed abundantly in the Quran act as cohesive constituents and are rhetorical enhancers to the overall texture of the Quran. Embellishments, such as epizeuxis and parallelism, for instance, are a means of 'rhetorical underlining' used by the text producer so that the reader/hearer will not miss important points made in the text. This group includes emphasis through repetition, parallelism, head/tail and tail/head, and sound effects (assonance/alliteration/onomatopoeia/stress).

4.5.1. EMPHASIS التوكيد

Dickins *et al* (2002: 74) mention a number of formal features through which emphasis functions in Arabic, including parallelism; repetition (semantic/morphological); the use of emphatic intonation in speech and sound effects (alliteration/assonance/rhyme); thematic preposing; rhetorical anaphora and metaphor. Emphasis may also be conveyed by the use of stress particles.

4.5.1.1. EMPHATIC PREPOSING:

Dickins *et al* (2002: 118-119) point out that the term 'pre-posed' with respect to English means 'place before the subject'. In English any element which is placed before the subject in a declarative sentence can be described as pre-posed. 'Emphatic' means that there is some sense of 'picking out' the element for a special purpose such as for linkage or contrast with a number of similarly pre-posed time-phrases in subsequent sentences (for examples see Dickins' *et al* above-cited reference). Arabic, like English, makes use of pre-posed emphatic themes, although in Arabic, anything

that comes before the verb in a verbal sentence may be a pre-posed emphatic theme. In nominal sentences, however, the subject is optionally emphatic (see also the above discussion of theme/rheme correlation).

4.5.1.2. EMPHATIC REPETITION (EPIZEUXIS): التوكيد التكراري

Dickins *et al* (2002: 241) state that the repetition of synonyms or near-synonyms in close proximity is used in Arabic for emphasis and other purposes. They (2002, 105-6) also argue that the tendency for Arabic to repeat but English to vary parallels that which occurs with lexical item repetition and phrase repetition. It is therefore sometimes tempting to mark the formulaic ritualized tone by repeating the same lexical item(s). This technique is common in Arabic as well as in Quranic discourse where the emphasis through repetition of the synonyms in successive sentences, either takes the form of semantic or morphological repetition.

1. Morphological repetition:

According to Dickins *et al* (2002: 100-108), the three most important forms of morphological repetition in translation are; pattern, root (also called polyptoton) and suffix repetition. They also state that pattern repetition is an extremely common stylistic feature in Arabic, which involves the repetition of the same pattern of words in close proximity, despite the fact that these may occur quite frequently without any particular stylistic significance. Root repetition, on the other hand, involves the repetition of the same morphological root of words in close proximity within a text. This is the repetition of a word in different forms that are morphologically related to it. Hussein (2001: 118) argues that polyptoton is a recurrent rhetorical cohesive device used frequently in the Quran for lexical cohesion. It refers to the use of lexical items which are morphologically derived from the same root but have distinct grammatical functions, as in Q 35: 39:

فمن كفر فعليه كفره و لا يزيد الكافرين كفرهم عند ربهم الا مقثا و لا يزيد الكافرين
كفرهم الا خسارا

So he who disbelieveth, his disbelief be on his own head. Their disbelief increaseth for the disbelievers, in their Lord's sight, naught save abhorrence. Their disbelief increaseth for the disbelievers naught save loss. (Pickthall)

Here polyptoton has been maintained in the target text. Quranic discourse displays numerous examples where such a feature is employed to achieve good syntactic

technique, rhetorical parallelism, emphasis and assonance, thus adding to the overall aesthetic effect of the prose text. There are different types of root repetition, but most important is the root repetition where the absolute accusative is used to form adverbs. This is known in Arabic as **المفعول المطلق** (literally, absolute object) and is also quite common in Quranic discourse. Verbs and their respective morphologically derived forms of 'absolute objects' **المفعول المطلق** can produce polyptoton, which provides a rhetorical textural value to Quranic text. Dickins *et al* (2002: 103) state that English generally avoids this kind of repetition. In practice, when translating into English, it is not normally difficult to find forms which avoid it. In fact, even where English does have similar forms, such as 'he drank a drink', there are often more common alternatives such as 'he had a drink'.

In the case of Quran this possibility however is not always available, as sometimes, it is difficult to render the 'absolute object', other times it is not, consider for example, Q 80: 25-26 and Q 52:09 where the first Quranic verse allows this rendering, the second does not:

يوم تمور السماء مورا وتسير الجبال سيرا

On the day when the heaven will **shake** with a dreadful **shaking** and the mountain will **move** away with a (horrible) **movement**. (Hilali)

إنا صيبنا الماء صببا ثم شققنا الأرض شقا

We **pour** forth water in **abundance** and We **split** the earth in **clefts** (Hilali)

Another significant type of repetition is system-intrinsic root repetition, which according to Dickins *et al* (ibid), simply reflects the fact that words in Arabic are typically made up of roots along with patterns. Similarly, suffix repetition emerges from the grammatical structure of Arabic and involves repetition of the same suffix at the end of words in close proximity. This type, though still significant, is somewhat less important than the other two.

II. Semantic repetition:

Dickins *et al* (2002: 59) state that Arabic frequently makes use of semantic repetition, in a way that is not normally found in English. Semantic repetition may involve any of the major parts of speech and has two basic forms (i) where the two words or phrases used have closely-related but distinguishable meanings, and, (ii) where the

words or phrases are fully synonymous and there is no clear difference in meaning, at least in the context in which they are being used. Sometimes, it is merely emphatic repetitions of the same word that occur, e.g. 'again and again', 'over and over' 'to turn and turn again'. Semantic repetition, when it is syndetic, may involve the Arabic connective (و) usually for adjectives, but it may also occur without the use of a connective when it is asyndetic (Dickins *et al* (2002: 59). In addition to the semantic repetition of words or phrases having the same meaning, Arabic also displays other forms of semantic parallelism. According to Dickins *et al* (ibid: 62) the easiest form can be produced by the use of antonyms or near-antonyms.

4.5.2. PARALLELISM التوازن

Dickins *et al* (2002: 239) state that parallelism is the use in close proximity of two or more words or phrases that bear a semantic relationship to one another, such as synonymy, hyperonymy-hyponymy, or membership of the same semantic field. Grammatical parallelism, therefore, takes place when two structures are identical, i.e. if a phrase is parallel in grammatical structure with another phrase, they are described as parallel. Such parallelism can be quite important to meaning, implying a balance between two or more messages as well as having a stylistic function. That is why it is important to give careful attention to it.

Hussein (2001: 134) points out that the accumulative occurrence of parallelistic structures contributes effectively to the overall texture of the text, both rhetorically and syntactically. Dickins *et al* (2002: 159) argue that a TT sometimes involves a considerable reduction of the Arabic parallelism. Another structural form of parallelism through repetition is known in Arabic as رد الصدور على الاعجاز, translated by Hussein as Head-tail/Tail-head structure.

4.5.2.1. TAIL-HEAD /HEAD-TAIL رد العجز على الصدر

Known in Arabic also as التصدير (fronting), these structures, according to Hussain (2001: 73), arise where there are two clauses: the first clause ends with a lexical item acting as a Tail, while the second clause begins with the same lexical item acting as a Head. Other two-clause structures can have their first clause beginning with a lexical item as a Head, while the second clause ends with the same lexical item as a Tail. Hussain (ibid) points out that the linguistic purpose of repeating certain words intra-

sententially is to achieve lexical cohesion. Consider the following verses, (Q 06: 124 and Q 33: 37):

وإذا جاءتهم آية قالوا لن نؤمن حتى نؤتي مثل ما أوتي رسل الله الله يعلم حيث يجعل رسالته.

And when a sign comes to them they say, "Never will we believe until we are given like that which was given to the messengers of **Allah**" **Allah** is of most knowing of where [i.e., with whom] he places his message. (Saheeh).

وتخشى الناس والله أحق أن تخشاه

And thou didst **fear** mankind whereas Allah had a better right that thou shouldst **fear** Him. (Pickthall)

Though some English versions manage to retain this Arabic stylistic/grammatical feature, it can sometimes result in poor English style and occasionally cannot be rendered at all. Consider Q 26: 168:

قال إني لعملكم من القالين

He said: "I am, indeed, of those who disapprove with severe anger and fury your (this evil) action (of sodomy) (Hilali).

4.5.3. SOUND EFFECTS المؤثرات الصوتية

Newmark (1981: 94) states that for the five senses, visual descriptive words dominate the vocabulary and are mainly transferred to characterize touch, sound, smell and taste. However, in serious non-literary texts, original or recent metaphors must be treated with the same respect as those in serious literature. With respect to metaphor, among the above mentioned senses *sound* might be the most important.

Newmark (ibid: 92) also states that if a metaphor is combined with an important sound-effect (i.e. assonance, alliteration or onomatopoeia/rhyme), the sound-effect must be taken into account though more often than not it will be sacrificed. In the important cases of original metaphor, such metaphor should be kept (through literal translation), though at the expense of the sound effects. Since, as Newmark (ibid: 84) recommends original metaphor embodies the unique conjunction of 'beauty' and 'truth' (often enforced by sound) it is vital for the translator to preserve it- he often has to sacrifice the sound. From translation point of view, sound effects are the most likely element to be lost in translation. As Newmark (2003: 113) stresses that

a great deal of the sense as well as all the picturesqueness, flavour and sound-effect of the original would be lost. (The connection between metaphor and

sound-effects, more often than not sacrificed in translation, is close; metaphor can summon the other three senses only visually).

If a figurative mode of cognition is intended, there will always be a clue in the text, be it context, situation or sound-effect, to prevent the literal meaning from coming through. Quranic sound effects have a communicative purpose and usually defy literal translation because of their fragile and delicate nature. Repetition of sounds can generally be classified either as rhyme, assonance or as alliteration.

4.5.3.1. ASSONANCE: السجع

Assonance is the repetition of the same sounds in a final position of different words so that sounds correspond, e.g. 'late' and 'fate'. This achieves sound patterning through partial rhyme, albeit that there is fairly significant translation loss in terms of expressiveness as sometimes rhyme adds to the effect of language, such as the idioms and expressions which foreigners learn eagerly, they are usually held together by rhyme i.e. 'Wear and tear', 'Out and about'. Many literary texts are marked by the deliberate use of sound patterns for expressive purposes, the most obvious being in poetry. In the case of the Quran, almost each Surah contains one form of assonance, as the verses of each Surah end in the same phonic letter. The Quran draws heavily on these patterns by exploiting the functions of the phonic features of all kinds of sound effects. This is apparent from the fact that one of the Quran's purposes was to linguistically stimulate the Arabs of the Quran's Revelation period, by challenging their rhymed poetry, which the Arabs of that time were famous for. Assonance is found in verses of every length. Consider for example Q 88: 13-16 and Q 89: 20-1:

فيها سرر مرفوعة واكواب موضوعة ونمارق مصفوفة وزرابي مبثوثة

Therein will be thrones raised high. And cups set at hand. And cushions set in rows. And rich carpets (all) spread out. (Hilali)

إذا دكت الأرض دكا دكا وجاء ربك والملك صفا صفا كلا

Nay! When the earth is ground to powder * And your lord comes with angels in rows (Hilali)

The musical effects of Quranic assonance are language-specific and have a communicative purpose. An example of this musical effect is found in the last Quranic chapter سورة الناس (The chapter of 'The People'), which exhibits clearly the

hissing sounds by repeating the (s) sound as assonance of every verse. This repetitive hissing forms an atmosphere of whispering which fits with this Surah's theme of warning man about the devil who whispers evil into the hearts of mankind³.

4.5.3.2 ALLITERATION: الجناس

Known also in Arabic as *الجناس الاستهلاكي* (literally, initial alliteration), alliteration is the noticeable or effective recurrence of the same sound or sound cluster at the beginning of words. In English, sometimes, emphasis is increased by alliteration, as in 'bags and baggage' or 'safe and sound'. Alliteration is also employed in the Quran occasionally. Consider, Q 12: 85 and Q18: 13:

قالوا يَا الله تَفْتَا تَذَكَّرْ يَوْسُفَ

They said : "By Allah! You will never cease remembering Yusuf (Joseph) [...]" (Hilali)

نَحْنُ نَقُصُّ عَلَيْكَ نَبَأَهُم بِالْحَقِّ

We narrate unto thee their story with truth. (Pickthall)

4.5.3.3. ANAGRAM الجناس التصحيفي

An anagram is a shuffling of letters of a word or phrase that results in a significant alternative combination. It is a partial homonym in the sense that there is a recurrence of a sound or sound-cluster within words occurring near or next to one another. In Arabic, anagrams might be either:

- (i) *تام* (full) in which the two terms have the same morphological form in terms of arrangement, number, vocalization and types of letters, or,
- (ii) *غير تام/ ناقص* (partial) in which one or more of the previous conditions is missed so that the two terms appear only in a close similar form. The two following Quranic verses exemplify these two types respectively, (Q 24: 43-4) (Q 75: 23):

يَكَادُ سَنَا بَرْقُهُ يَذْهَبُ بِالْأَبْصَارِ يَلْقَابُ اللهَ اللَّيْلَ وَالنَّهَارَ إِنَّ فِي ذَلِكَ لَعِبْرَةً لِّأُولِي الْأَبْصَارِ

The brightness of His lightning all but taketh away the **sight**! God causeth the day and the night to take their turn. Verily in this is teaching for men of **insight**. (Rodwell)

وَجُوهٌ يَوْمَئِذٍ نَّاضِرَةٌ إِلَى رَبِّهَا نَاطِرَةٌ

That day will faces be **resplendent**, **looking** toward their Lord

³ Assonance should not be confused with onomatopoeia (see section 5.3.4.)

4.5.3.4. STRESS

Dickins *et al* (2002: 86-7) state that Arabic and English are quite different from one another on a prosodic level, having many different tempi, rhythms and melodic undulations. It is virtually impossible to produce a target text that both sounds natural and reproduces the prosodic characteristics of the source text. However, prosodic translation loss arises far more commonly from a failure to heed the nature and function of intonation and stress. They conclude that subtle as the issues of intonation and stress are naturally 'read in' by the component speaker, and therefore do not normally present grave translational problems. Dickins *et al* (2002: 114) claim that although stress is used in Arabic to express different shades of meaning, neither standard Arabic nor its dialects exhibit the same freedom to shift stress within the sentence as seen in English. The stress particles in Arabic, *أن/إن* (certainly, surely, truly), are used before the noun or adjective to be stressed. The particle *قد* (in the sense of definitely) is used before the verb. The stress particle *ل* (to) can be used before a noun or an epithet *النعته*.

4.5.3.5. ONOMATOPOEIA: المحاكاة الصوتية

The formation of names or words from sounds that resemble those associated with the object or action in question, or that seems suggestive of its qualities, is known as onomatopoeia. In other words onomatopoeia refers to the symbolism of sounds and the verbalization of noises. It is therefore an important device in the use of sound effects. Dickins *et al* (2002: 85) state that the only time when a translator is likely to want to try replicating source text sounds is when they are onomatopoeic. An onomatopoeic word is one whose phonic form imitates a sound. Between different languages, there are often marked linguistic discrepancies in onomatopoeia.

Dickins *et al* (*ibid*) however regard some certain onomatopoeic expressions to be language-specific, i.e. the sound might be recognised in one language but not another, or it might be expressed differently in two different languages. In other words, the fact that a word in one language is imitative of a particular sound does not necessarily mean that a word in another language that imitates the same sound will be particularly similar phonically to the word in the first language. Because of these differences in onomatopoeia between languages, care may be needed in translating SL

onomatopoeia, particularly when it has a thematic or expressive function. Dickins *et al* (ibid) think that the safest approach may be to translate the ST onomatopoeia with something other than TL onomatopoeia with or without compensatory additions. The same sentiment is also stressed by Goatly (1997: 78). Arabic and English share some common onomatopoeic sounds and the translator can therefore easily opt for a comparable equivalent. Consider for example:

- | | | | |
|-----------------------------|------------|---------------------------------|--------------|
| 1. The <u>buzz</u> of a bee | دوي النحل | 2. The <u>tinkling</u> of Bells | رنين الاجراس |
| 3. The <u>mew</u> of a cat | مواء القطط | 4. The <u>bark</u> of a dog | نباح الكلاب |

However, some other onomatopoeic terms, due to their cultural associations, might exist in one culture but not another. For instance, the noises that a camel makes (known in Arabic as رغاء) have no English equivalent and are rendered as exactly that, i.e. "the sound that a camel makes".

Hussein (2001: 59-60) widens the sense of Quranic onomatopoeic to include the musical effects of the Quranic utterance. In the Quran, only a few verses include onomatopoeic terms. However, some of them do have equivalent forms in both languages and are thus rendered accordingly. Others can be transferred into non-onomatopoeic phrases but the target text's rhetorical texture will not be the same as that of the source text. Consider for example, Q20: 88 and Q21: 102 respectively:

فاخرج لهم عجلا جسدا له خوار

Then he took out (of the fire) for them (a statue of) a calf which seemed to low. (Hilali)

لا يسمعون حسيها

They shall not hear the slightest sound of it (Hell). (Hilali)

The above examples present two different strategies. In the first, the onomatopoeia corresponds in both the SL and TL, thus the literal option is convenient whereas in the second, the Quranic text includes an onomatopoeic form, but the TL does not provide an onomatopoeic rendering.

4.6. THE GROUP OF 'ANALOGY':

According to Fowler, analogy is defined as inference or procedure based on the presumption that things whose likeness in certain respects is known will be found or should be treated as alike also in respects about which knowledge is limited to one of them. Analogy is often used as one of the ways of distinguishing metaphor from other figures of speech. According to Goatly (1997: 16) this is particularly so for the case of metonymy. Mooij (1979: 23) on the other hand says, 'It is easy to understand, for that matter, that similarity and analogy have often been considered the basis of metaphor. It is (however) undeniable that similarity or analogy is hidden in many metaphors'. Both simile and metaphor work best when they are not too closely linked to the idea they are trying to express. Fowler and Brock (1924: 3) argue that this occurs when metaphor and simile do not have many qualities in common with the expressed idea and when they are not cogent to the aspect under consideration. He goes on to say that when a simile or metaphor arises from the material to the immaterial or vice versa, the analogy should be more complete than when it is between two things on the same plane: when they are on different planes there is less dullness.

Metaphor and simile are closely related to each other in the sense that they are both based on analogy. However they differ in that similes often express some pre-existent images whereas some metaphors create new images, particularly original metaphors. Traditionally metaphor has been regarded as equivalent, in a certain sense, to simile as Fowler (1965: 559) argues; it is rather that every metaphor presupposes a simile, and every simile is compressible or convertible into metaphor and therefore a common translational procedure is to convert metaphor to simile and vice versa. It is still necessary however to note that the relation between these two analogous aspects was taken separately. Simile is distinguished from metaphor in that the comparison is made explicitly.

4.6.1. *SIMILE* التشبيه

Simile is a figure of speech in which one thing is likened to another by indicating the ground of similarity shared by the two components. In other words, it is an explicit comparison between essentially dissimilar elements and unlike things by describing them in an imaginative or descriptive way. This is introduced by employing

connectives such as 'as' and 'like', comparative adjectives associated with 'than', or verbs like 'seem' and 'resemble'. Arabic rhetoricians have defined simile in more or less the same way. Two definitions, taken from Al Misned (2000: 103-4), are cited below in order to figure out the elements of simile to be compared with metaphors given later on.

'Akkaawi (1992: 322) defines simile as follows:

التشبيه : من الشبه، و الشبيه :المثل ، و أشبه الشيء : مائله

Literally meaning, "It [simile] is from similarity; similarity is resemblance. If something is similar to another it resembles it".

Al-Sakaki (1937-157) defines simile as follows:

إن التشبيه مستدع طرفين مشبهها و مشبه به ، واشتراك بينهما من جهة وافترقا من اخري

Literally meaning, "It [Simile] requires two terms: a likened and a likened to. They share one aspect and differ in another", through the use of simile particles.

The phrase "*through the use of simile particles*" is added here in order to cover all the elements of simile since the simile particle plays a significant role of being a decisive factor to differentiate simile from metaphor. From the above two definitions, the elements of simile are as follows:

4.6.1.1. ELEMENTS OF SIMILE: عناصر التشبيه

- Likened to مشبه (Richard's 'tenor' and Goatly's 'topic')
- Likened with مشبه به (vehicle)
- Simile particle أداة التشبيه
- Species or characteristics of 'the likened with' (ground / common trait) وجه الشبه, assuming such characteristics have to be more evident in the vehicle rather than the tenor. As mentioned earlier, English and Arabic scholars approach simile in a very similar way.

4.6.1.2. TYPES OF SIMILES:

In terms of the inclusion or exclusion of the above mentioned elements of simile, Arabic rhetoricians classify simile into five different types:

- Untied Simile تشبيه مرسل ; in which the simile particle has been mentioned.
- Emphasized Simile تشبيه مؤكد ; in which the simile particle is omitted.
- Comprehensive Simile تشبيه مجمل ; in which the point of similarity has not been mentioned.
- Detailed Simile تشبيه مفصل ; in which the point of similarity has been mentioned.
- Metaphorical Simile تشبيه بليغ ; in which both the simile particle as well as the point of similarity are omitted.

This classification echoes to some extent the English categorization of simile into a complete simile in which both topic and vehicle are mentioned as well as an elliptical simile in which only the topic is mentioned. Another distinction, in this regard, drawn by Goatly (1997: 331) is that of perceptual similarity and rational similarity, which frames the difference between the similarity and analogy. Similes and overt comparisons are ways of specifying metaphorical interoperations. In most cases, metaphor blocks the way of a simile by singling out only the likened items (likened to and likened with), and does not use connective particles such as like/as/than, etc. Translationally, Newmark (1985: 305) suggests that similes, which are not emotive and are more prudent and cautious than metaphors, must normally be translated in any type of text, but in sci-tech text the simile should be culturally familiar to the TL reader. Thus 'light behaves like a swarm' must become الضوء يعمل كحزمة (literally, as group).

The main valuable function of a simile is to make the imaginative objects appear to be real and the abstracts appear to be tangible ones. Most writers/speakers endeavour to form a physical shape for their abstract concepts and objects in order to be easily perceived. Since the whole point of any simile, like that of a metaphor, is to produce an accurate description, it is futile to tone it down with a smoother collocation. However, this is not always the case, as similes can sometimes be complex as well. Consider for example Q24: 35:

الله نور السموات والارض مثل نوره كمشكاة فيها مصباح المصباح في زجاجة
الزجاجة كانها كوكب دري

Allah is the light of the heavens and the earth. The parable of His Light as (if there were) a niche and within it a lamp: the lamp is in a glass, the glass as it were a star (Hilali)

In the above Quranic verse, the simile is complex تشبيه مركب, as the verse includes two simile particles namely مثل as well as the ك in both words كمشكاة and كانها so as to say the light of Allah that was put in the heart of the believer is likened to the lamp being framed in a bottle and this bottle is likened to a star.

In terms of accessibility of the functional use of different simile particles in different textual occasions, the following Quranic verses serve as exemplifications of the different particles of similarity:

1. Examples of "like" as a connective:

This connective particle is usually used in the sense of تمثيل (analogy), and usually stands for the Arabic sense of مثل as the following Quranic verses show. Ignorance is likened with blindness in Q13: 19:

أفمن يعلم أنما أنزل إليك من ربك الحق كمن هو أعمى
Shall he then who knows that what has been from your Lord is the truth be
like him who is a blind. Hilali

1. Example of "as" as a connective:

This particle is used in the sense of تشبيه (similarity), and usually stands for the Arabic particle ك as the following example shows Q 14: 18:

كسراب اشتدت به الريح في يوم عاصف مثل الذين كفروا بربهم أعمالهم
This is the likeness of those who believe not in their Lord. Their works are
as ashes, which the wind violently scattereth in a stormy day. (Sale)

2. Example of "resemble" as a connective:

This particle is used in the sense of تماثل (resembling), and usually stands for the Arabic كان as shown in the following example Q 37: 65:

إنها شجرة تنبت في أصل الجحيم طلعها كانه رؤوس الشياطين

It is a tree which issueth from the bottom of the hell: the fruit thereof resembleth the heads of devils; ... (Sale)

3. Example of من "than" as a connective:

This less-common particle is used to indicate two similar adjectives that are relatively compared as the following Quranic verse (Q50: 16) shows:

ونحن اقرب إليه من حبل الوريد

We are nearer to him than his jugular vein (by Our Knowledge) (Hilali)

4. Example of لـ "in order that" as a connective:

This connective particle is very delicate, albeit not quite so common as it belongs to another type of similarity. It is, however, important in indicating the connection between metaphor and simile. Mooij (1979: 20) states that sometimes certain connectives are considered capable of becoming metaphors. One example is the use of a connective normally meaning 'in order that' to express an unintended consequence. He also states that this addition to the theory of metaphor was made for the first time in the Arabic rhetoric of the Middle Ages. He gives this example of a Quranic verse Q 28:08 that includes the said connective particle لـ 'in order that':

فالتقطه آل فرعون ليكون لهم عدوا وحزنا

Pharaoh's family took Moses in as a foundling, 'in order that' he would become an enemy and a nuisance to them.

Finally, it is worth noting that similitude is very much connected to simile in terms of function as both involve an explicit comparison between two unlikely similar things. The Quran makes excessive use of such likened images. English versions usually render these Quranic comparisons by using a similitude agent such as 'the likeness of' or 'the parable of'. Consider for example; Q 29: 41 and Q 16: 112:

مثل الذين اتخذوا من دون الله أولياء كمثل العنكبوت اتخذت بيتا وإن أوهن البيوت
لبيوت العنكبوت لو كانوا يعلمون

The likeness of those who take other patrons besides God, is as the likeness of the spider, which maketh herself a house: but the weakest of all houses surely is the house of the spider; if they knew this. (Sale)

Interestingly, in terms of the spider gender, the female spider is the one that does the netting job, and is clearly referred to, in the original Quran by the feminine relative particle *التي* and the feminine pronoun *ت* in the word *اتخذت*. Recent scientific researches prove that the female of the spider does all the household (the nest) jobs of weaving the spider web, spinning the silk and even wrapping their prey and carrying them back to their spider-babies. This gender-distinction however does not appear in the target language due to the neutral gender of this non-human creature.

CONCLUSION OF CHAPTER FOUR:

Figures of speech represent more the cultural side of the linguistic differences, as they are both linguistically and culturally bounded. Although their rendition is not impossible, they are challenging and defy literal translation. Although rhetoricians have classified hundreds of figurative literary devices, all of which are considered to extend the primary meaning by giving extra metaphorical and connotative dimensions to the intended meaning, only very few of them hold a prominent place in almost every single text. This chapter has concentrated on the most common tropes and figures of speech used in the Quran as well as those, which can be stylistically useful and effective but may be not obtainable in translation. Sound effects, for example, play a significant role in the Quran as it is marked by the deliberate use of sound patterns for expressive purposes. The Quran therefore draws heavily on these patterns by exploiting the functions of phonic features of all sorts of sound effects, such as assonance, alliteration, anagram, polyptoton, stress and onomatopoeia. However, most of these sound effects are almost entirely lost in translation, particularly assonance.

In spite of the fact that the importance of figures of speech and tropes lies in the first place, in that they are stylistically decorative aesthetic elements that can be employed to achieve an effective and sublime style, some of them are far more important than others, by even having a cognitive significance. Most importantly, in this regard, is metaphor. Mooij's classification of figures of speech seems to be serviceable for the purpose of this study. It approaches metaphor both linguistically and culturally, and therefore can show how the two languages/cultures in question are involved in the study of metaphor. That is to say, it is hypothetically assumed that cultural proximity might lead to a linguistic proximity. If this has to take place it is most likely to be in

the form of metaphors as they motivate both linguistic and cultural involvement. In the past, when rendering metaphors, translational difficulty occurred because of the metaphor's culturally extended meaning. It follows that contemporary cultural proximity should lead to better understanding of metaphors and hence should make the task of rendering metaphors easier.

This chapter is largely based on Mooij's classification of the figures of speech which includes metaphor under the group of analogy together with simile. However as metaphors enjoy a certain degree of predominant importance, due to their influential position over the other types of figures of speech and due to their delicate and elegant nature, they will be discussed solely in the following chapter.

Chapter Five

Metaphor

Chapter Five

Metaphor

5. CHAPTER FIVE: METAPHOR

This chapter discusses the importance of metaphor; its nature in terms of the relation with other figures of speech; its classification; and its translatability. It has a twofold functions; firstly it plays a key role in linking the following and preceding chapters to each other. Secondly it forms the groundwork for the next chapters where the focus will be on Quranic metaphorical language.

5.1. THE IMPORTANCE OF METAPHOR:

From the very beginning Mooij (1976) in the preface of *A Study of Metaphor* states that metaphor is a problem of general nature and hence is of central importance. The nature of the role played by reference in metaphorical expressions makes Mooij considering the problems faced be worth investigating, stating that:

It seems to me that this problem is of central importance for any theoretical investigation of metaphor, not only from the point of view of literary theory, but also from the point of general linguistics and the philosophy of language.

This view is also echoed in Peter Newmark's (1981: 96) observation that metaphor is the centre of all problems of translation theory and that a re-evaluation of metaphor must precede a new understanding of translation, linguistics and philosophy. He (2003: 104) also observes that 'Whilst the central problem of translation is the overall choice of a translation method for a text, the most important particular problem is the translation of metaphor'. Dickins *et al* (2002: 146) also believe that metaphor is far more important than other types of figure of speech:

Metaphor is only one of a number of what are traditionally known as figures of speech. Others include synecdoche, metonymy, irony and simile. All are of interest in translation. However, metaphor is by far the most important, both because it is the most widespread, and because it poses the most challenging translation problems.

Apart from being widespread- three-quarters of the English language consists of used metaphor (Newmark, 1981: 85), and being difficult to translate, metaphor is also significant because of its elusive and paradoxical nature. Dickins (2005: 230) states that 'the fact that there is not always a simple correspondence between ST and TT suggests the significance of metaphor in translation terms'. By its very nature, figurative language allows more freedom regarding the translator's choice of metaphorical equivalent, as Mona Baker (2002: 14) aptly argues: "Selectional

restrictions are deliberately violated in the case of figurative language but are otherwise strictly observed". One cannot refrain from putting forward a further argument that metaphorical expressions require more attention and cultural observation on the translator's part, since by their nature they have blurred edges. This hazy elusive nature of metaphor can be viewed through its paradoxical identification. Upon closer scrutiny, metaphor tends to reveal deeper conceptual problems bound up with such factors as it can be cultural as well as linguistic; a figure of speech as well as a figure of thought; cognitive as well as aesthetic; universal as well as cultural-specific; precise as well as imprecise; and quite desirable when first used as a live metaphor but pejorative as a dead metaphor through overuse. It might be convenient before taking the discussion any further to open this general statement up by breaking it down into the following points:

1. The first point has to do with the double nature of metaphor which is traditionally viewed as a mere linguistic device but in the modern view is taken as having a cultural dimension. The success or failure of rendering a simile is a cultural issue, as Lefevere (1992: 96) argues, that has nothing to do with language as such but with cultural script to which the users of that language subscribe. This also holds true for metaphor and all other types of figurative language. Newmark (2003: 106) goes much further by considering language not only primarily as an accumulation and deposit of cultures but also as an expression of universals as well as of personality. However, he considers cultural metaphors harder to translate than universal or personal ones. He (1981: 47) also states that the closer the cultural overlap between the two languages, the closer, therefore better, the translation is likely to be.

2. Gerard Steen (1994), among many others, considers metaphor as a figure of speech. However, Lakoff (1981) views metaphor basically as a mode of thought, since metaphor can play the double role of being a linguistic speech figure and at the same time a cultural mode of thought. Metaphor can therefore be viewed linguistically as a stylistic device and culturally as an element of a conceptual nature. Gerard (1994: 17) goes on to state that although the relevant linguistic metaphors may be analyzed conceptually to characterize the knowledge structure of a speech community as a whole, such resulting conceptual metaphors at the cultural level do not have to carry over directly into the individual minds of participants in that cultural. However, these

conceptual metaphorical relations are located at the supra-individual level of language and culture as systems: as metaphors usually express the speaker's/writer's interests rather than reality. The Arabic rhetorical tradition exhibits a similar distinction, though not restricted to metaphor only, by referring to all figurative expressions as: *المجاز العقلي* (literally, Cognitive Figuration) and *المجاز اللغوي* (literally, Linguistic Figuration).

3. Newmark (2003: 104) views the parallel purposes of metaphor as being *cognitive* as well as *aesthetic*. These purposes usually fuse to suit different types of texts to varying degrees. These two purposes are of mutual importance and are parallel with form and content. The aesthetic purpose is pragmatic, playing a role together with the form of a metaphor and is often reinforced by sound-effects in order to please aesthetically, to entertain, to amuse, to delight, to interest or even to surprise the reader, whereas the cognitive purpose of a metaphor is referential describing a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language. In other words it deals with content, in terms of clarifying and narrowing down the meaning by making it sharper and sometimes more accurate and hence more understandable. It is the cognitive mechanism, according to G. Steen (1994: 03) that helps in the construction of a conceptual world with its own laws. To him, this cognitive approach to metaphor has grown into one of the most exciting fields of research in the social sciences, with psychologists leading the way for cognitive linguists, anthropologists, and poeticsians. The cognitive turn of metaphorology makes metaphor the thing to be expected instead of being the thing to be avoided. Newmark (1985: 296-8) also draws the attention to the fact that while all the recent literature on metaphor asserts its central role in language and deprecates its identification with high art, little is written about its aesthetics, an essential element. For the true creative writer, a metaphor is not a rhetorical device, but substituting image which he has in mind in reality, in place of a concept. Newmark concludes that if metaphor is used only for the purpose of colouring language, (rather than sharpening it in order to describe the life of the world or the mind more accurately) it cannot be taken all that seriously (*ibid*).

4. Most dictionaries and other sources define metaphor in more or less the same way. All of them agree that metaphor involves the use of words that deviate in a special way by applying one thing in the sense of another, i.e. there is a deviation from the normal primary use. Thus the rhetorical purpose as Hatim and Munday (2004: 74) suggest, 'is important not only in defining norms but also in spotting deviations which if (conceptually motivated) must be heeded and preserved in translation'. On the one hand, this deviation makes the description more concise, with greater emotional force, and often more precise than is possible in literal language. Newmark (1981: 84) stresses that there is no question that good writers use metaphor to help the reader to gain a more accurate insight, both physical and emotional, into say a character or a situation. On the other hand, such deviation makes metaphor also likely to appear somehow more imprecise if not inaccurate, and in the case of the original metaphor, more open to different interpretations since it can have indeterminate and undeterminable frontiers (Newmark, 1985: 297). Dickins (2005: 235) argues that non-lexicalized metaphors by expressing an open-ended potential range of denotations may have any number of interpretations (i.e. any number of grounds), and in different contexts it will be impossible to identify which of these grounds is most appropriate. However, 'the expressive force of metaphor depends heavily on this very imprecision' (Dickins *et al* 2002: 146). In general a simile, which is a more cautious form of metaphor, need not be so imprecise as a metaphor because the point of resemblance is indicated, whereas in metaphor this is left to the reader to discover. This also highlights the mental process of selection of a particular semantic sense from the available options of similarities.

5. Extended metaphorical expressions, be they collocations, proverbs, idioms, etc, have special cultural significance for each community. A cursory look reveals that metaphorical language has a balanced status, as it is a compound made up of cultural specificity as well as universality. Some metaphors remain confined to, and almost unintelligible beyond, a certain culture. Others deal with a wider range of cultural concepts, and can be said to constitute recognizable constructs in more than one culture. The main reason behind their controversial character, in this regard, has to do with whether the concept they express is culturally specific or universal. This paradoxical nature of metaphorical expressions reflects, to a large extent, the controversial relationship between the concepts expressed by them in terms of

whether they are inter-cultural or cross-cultural concepts. Almost each speech community shares some metaphors in common with other different communities. However, a given community may stick to particular local ones, which express that community's specific identity. Arabic-English metaphors are not any different from this universal/specific formula. Both languages share some universal metaphorical expressions, and at the same time, keep local-cultural ones. The universal nature of metaphor makes it an interesting and attractive object for interdisciplinary research into the relation between language and culture as well as being beneficial for topics focusing on translation studies.

6. Its inclusive nature, as being the 'figure of figures' (See Gerard Steen 1994: 3), gives great importance to metaphor and elevates it above other figures of speech. Driven and Paprotte (1985: vii-viii) state that metaphor is recognized as one of the deepest and most persisting phenomenon of theory building and thinking by being situated in the deepest and most general process of human interaction with reality, in assimilating and adapting to the world. The reason behind considering metaphor as the 'figure of figures' might be that metaphor has influential connections with most of the other figures of speech as most, if not all of them, have a sense of metaphor to the extent that the term 'metaphorical' is sometimes used to mean 'figurative' so that some figures of speech might be categorized under the heading of metaphorical discourse. This influential position makes metaphors quite significant in that they extend the meaning area and widen the range of meaning to include other types of figure of speech. Both Arab and western writers therefore have approached metaphor in considerable detail. J. Mooij (1976: 07) states that metaphor constitutes the richer and more comprehensive field, from which a number of somewhat more specific fringe-phenomena may be detached. All figures of speech, including literal expressions can be classified in respect of the following heads:

1. Literal (non-figurative) speech.
2. Figurative speech
 - a. Metaphorical
 - b. Non-metaphorical

It is sometimes fairly easy to confuse metaphor with other forms of speech, particularly other forms of figurative language. Before we go any further it is

therefore appropriate to discuss the overlapping nature of metaphor in terms of its relation with other forms of speech by differentiating between different figures of speech in order to prepare the ground for the following discussion.

5.2. THE RELATION BETWEEN METAPHORS AND OTHER FORMS OF SPEECH:

From the above observations regarding the relationship between various figures of speech, one can conclude that although metaphor is typically defined and used differently from other types of speech figures, sometimes there is still an overlap, i.e. there is not always a clear cut distinction between them due to the fact that metaphor, by entering the social realm, has lost its comfortably clear character, as an apparently well-defined problem within rhetoric and poetics (Gerard Steen, 1994: 05). Thus clarifying the overlapping-relationship between metaphor and other types of speech figures will be the starting point. This will cover three levels:

1. How to distinguish figurative from non-figurative speech.
2. How to distinguish metaphor from other forms of figures of speech.
3. How to distinguish figures of speech from each other.

5.2.1 HOW TO DISTINGUISH FIGURATIVE FROM NON-FIGURATIVE SPEECH

The first distinction involves the difference between figurative and non-figurative (literal) expressions. Mooij (1976: 02) puts forward a hypothetical question on how metaphorical use of language can be unambiguously recognized. Under the sub-title "Translating Metaphor" Newmark (2003: 106) gives a procedure and suggests a way to help the translator to recognize metaphor. He states: "When you meet a sentence that is grammatical but does not appear to make sense, you have to test its apparently nonsensical element for a possible metaphorical meaning". Senses of unconventional reference and/or semantic contradiction are therefore essential for the recognition of metaphor(s). Specifically, the meaning of a metaphor can also be discovered by replacing the *vehicle* term by a suitable *topic* term or any other connotative meaning. Accordingly, the recognition of figurative the language element can be achieved through the following three imaginative stages:

1. Noticing and recognizing the oddity of a given utterance (moving from the primary possible meaning to a figurative meaning.)
2. Thinking of shared characteristics between these two different meanings.
3. Finding salient, well-known and distinctive features and properties shared between the two.
4. Looking for an alternative meaning based on inclusion of what is said and what is meant.

It is easy to distinguish between figurative and non-figurative speech, as all the figures of speech, including metaphor, share one key common feature in that the figurative image exists when more is meant than meets the ear. Nevertheless, it is not so easy to differentiate between metaphor and other types of speech figures. This is because they all go beyond the normal standard literal use.

5.2.2. HOW TO DISTINGUISH METAPHORICAL FROM OTHER FIGURATIVE SPEECH

This section involves how within the figurative use one can separate the metaphorical use from other forms of figurativeness, which implies the confusion between the terms 'metaphorical' and 'figurative'. Newmark (1981: 84) states that 'all emotive expressions depend on a metaphor being mainly figurative language tempered by psychological terms'. Therefore, he (2003: 104) views metaphor in a wider sense, which shows that metaphor has an inter-active relationship with other types of figures of speech to the extent that he uses the term metaphor in the sense of any figurative expression stating:

By metaphor, I mean any figurative expression: the transferred sense of a physical word (*naitre* as 'to originate', its most common meaning); the personification of an abstraction ('modesty forbids me' – *en toute modestie je ne peux pas*); the application of a word or collocation to what it does not literally denote, i.e. to describe one thing in terms of another.

This confusion regarding whether a given term is considered to be metaphorical or figurative is also hinted at by Mooij (1976: 03), where he states:

This conclusion has a general validity: by stating that a certain expression in a certain context is a metaphor, one also says that the expression is figurative (which, of course, does not imply that every non-literal but meaningful expression is a metaphor).

However, non-literal or rather nonsensical (to keep Mooij's term) does not necessarily mean figurative. Figurative language is not exclusive to non-literal use only. Consider comparisons, including similes, which sometimes involve literal expressions only but are still called figures of speech. Newmark (1981: 85) states that metonymy is figurative but not metaphorical, as are synecdoche and symbol. He asserts that:

In many cases, a metonym is 'figurative' but not metaphorical since the image distinguishes an outstanding feature of the object. It may be also a synecdoche or symbol which the translator may have to explain within the text, and would normalize.

On this basis, metaphorical expressions can be separated from non-metaphorical expressions by taking the analogy scale as a unit of measurement resulting in the following categories:

Metaphorical figures: This includes any figure of speech that cognates with or has a metaphorical-sense relationship in terms of similarity and analogy. In other words it is based on the modern approach to figurative language.

Non-metaphorical figures: This includes other types of tropes in which the shifts have nothing to do with the basis of analogy. Rather, according to Mooij (1976: 23-26), their shifts depend on relations of actual contiguity and on other specific factors, such as positive/negative exaggeration, reversal of meaning or interplay (play on words of double meaning).

5.2.3. HOW TO DISTINGUISH METAPHOR FROM OTHER SPECIFIC FIGURES OF SPEECH

Both English and Arabic share the above confusing view regarding figurative as well as metaphorical expressions. Functionally, metaphor is a special case of similes in that it typically involves visualizing invisible objects and making them sensible, tangible and perceivable. The two notions, metaphor and simile, do however differ in that some authors look at metaphor in isolation from other figures of speech, while others conflate metaphor with other speech figures, particularly, metonymy, synecdoche, simile and irony. There is therefore usually an overlap between metaphor and these

types of speech figures. It is essential there to differentiate the concept of metaphor from that of metonymy, synecdoche and simile.

5.2.3.1. METAPHOR-SIMILE RELATIONSHIP:

Most modern writers consider simile to be very similar to metaphor without giving reasons why metaphor is always associated with simile. Like simile, metaphor is also based on similitude and therefore there is a linear relationship between them. On the whole metaphor is a shorter comparison and sharper form of simile. In metaphor, the comparison takes an implicit or an abbreviated form where the similitude agent 'like', 'as', etc. is omitted. Also, both metaphor and simile are types of analogy. In the case of metaphor, the analogous elements are multi-faceted and the point of similarity can be worked out only with a little thought, though with some difficulty for the less learned readers as it may not be so easy for them to comprehend the meaning of an ambiguous original metaphor. In ambiguous or obscure metaphors the referent of the transferred noun is not easily recoverable. In such cases one has to perform a long process of interpretation to reach the intended meaning. This type of metaphor is usually directed to a certain type of audience as it opens paths for the imagination to figure out the similarities between the two referents.

Simile on the other hand, is signalled by a particle of comparison and very often the ground of similarity is provided. However, metaphors do not always involve comparison. In this sense, metaphor might be an equivalent of the meaning of a simile, but is not always identical to a simile. Thus, the major difference between them is that metaphor goes even deeper by being based on diffusion in meaning. Dickins *et al* (2002: 238) define metaphor as a figure of speech in which two things (or ideas or emotions) are likened to one another by being fused together into a new non-denotative compound. They point out that metaphor is thus different from simile, where two things are compared but not fused together. In his *Dictionary of Modern English Usage* (535-6), Fowler however identifies three further differences between metaphor and simile in:

1. That a simile is a comparison proclaimed as such, whereas a metaphor is a tacit comparison made by the substitution of the compared notion for the one to be illustrated.

2. That the simile is usually worked out at some length and often includes many points of resemblance, whereas a metaphor is as often as not expressed in a single word.
3. That in nine out of ten metaphors the purpose is the practical one of presenting the notion in the most intelligible or convincing or arresting way, but nine out of ten similes are to be classed not as means of explanation or persuasion, but as ends in themselves, things of real or supposed beauty for which a suitable place is to be found.

It should also be noted here that Arabic traditional rhetoric views تمثيل (analogy) as the common denominator, in terms of its relation to تشبيه (simile) on the one hand, and to استعارة (metaphor) on the other. This has resulted in two types of analogy, تمثيل التشبيه (analogy of simile/similarity), and تمثيل الاستعارة (analogy of metaphor). In this regard, Mooij (1976: 68) states: 'as a matter of fact, Arabic rhetoric generally assimilates metaphors to similes. The specific connection between metaphor and similes, however, is considered not always to be the same'.

5.2.3.2 METAPHOR-SYNECDOCHE RELATIONSHIP:

J. Mooij (1976: 7) states that separation of metaphor from metonymy and synecdoche has often been accompanied with the argument that metaphor is based on similarity or analogy, whereas metonymy and synecdoche are based on actual relations of contiguity. Metaphor is similar to synecdoche in one aspect and different to it in another. They are different because they belong to two different categories of analogy and relation of contiguity respectively. However, they are similar in that they are based on the same mechanism by evoking a series of associations between two entities where one thing presents the reality of another thing.

5.2.3.3. METAPHOR-METONYMY RELATIONSHIP:

Like synecdoche, metonymy resembles metaphor by evoking a series of associations between two entities though in a smoother way. Newmark (1985: 297-299) stresses more than once that one-word metaphorical images should be considered to be metonyms, which often take the form of dead metaphors. He states:

Secondly, the thousand of words denoting objects which cannot 'normally' be converted to figurative meaning, if the denotative meaning is retained. These are one-word metaphors, or better, metonyms, since they replace their objects.

He (1985: 297) continues: "Further, it is not difficult to show that a one-word metaphor, once it is accepted as a technical term, so becoming a metonym, and becomes a more or less dead metaphor". The relationship between these two figures of speech calls for another differentiation to be made between the above main tropes based more or less on the Humanists' efforts at reconstruction and systematization (cited in Mooij, 1976:6-7):

- Quadripartition (Metaphor, simile, metonymy and synecdoche)
- Tripartition (Metaphor, metonymy and synecdoche)
- Bipartition (Metaphor and metonymy)

With regard to this, Mooij (1976: 6) states that a tripartition is attained, viz. metaphor, metonymy and synecdoche. A division into two principal tropes is also customary, viz. metaphor and metonymy (metonymy, here, also including synecdoche).

Newmark (1985: 299) also sees metonymy as a form of metaphor, as he considers metonymy to be one of the elements that the metaphoric image consists of (see the elements of metaphor in 5.3.). This similarity between metaphor and metonymy corresponds to some extent to the Arabic view regarding the relationship between these two figures of speech, though on a linguistic basis. In other words, this relationship can be perceived through Arabic, the terminology for these rhetorical items. Lexically speaking, both the word *كنية* (metonymy), which in Arabic means to say something implicitly without mentioning clearly the ground of similarity, as well as the word *مكنية* (one of the major types of Arabic traditional metaphor) are derived from the same root of the verb *كنى* (say implicitly), which means 'to hide' in terms of referring indirectly and/or euphemistically to something in terms of something else. Metonymy therefore resembles Arabic implicit metaphor in this sense.

5.3. THE ELEMENTS OF METAPHOR: أركان الاستعارة

For the sake of clarifying and differentiating the elements or rather the pillars of metaphor (as it is known in Arabic (اركان الاستعارة) from that of simile, the following definition of Akkaawii (1992:90), taken from Al Misned (2000: 100), will be drawn on as a guideline. He defines metaphor as follows:

الاستعارة : مأخوذة من العارية واستعار طلب العارية أي نقل الشيء من شخص إلى آخر حتى تصبح العارية من خصائص المعار منه.

Literally meaning, "It [metaphor] is taken from the sense of borrowing. To borrow something is to transfer that thing from someone to someone else so that this borrowed thing becomes a property of that from which it is borrowed". According to this definition, a normal metaphor consists of three pillars. They are:

1. مستعار إليه (literally, 'borrowed for' or 'borrower'), which corresponds to the English 'object' also referred to as 'topic' or 'tenor', i.e. the item which is described by the metaphor. The topic is the entity referred to (Dickins *et al* 2002: 148).
2. مستعار منه (literally, 'borrowed from' or 'lender'), which corresponds to the English 'image', known also as 'vehicle' i.e. the item in terms of which the object is described. In this sense, vehicle is the notion to which the topic is being compared (Dickins *et al* 2002: 148).
3. الأسم المستعار (literally, the borrowed noun), which corresponds to the English 'metaphor' - the words taken from the image, or if it is only one word metaphor, Newmark calls it, metonymy.
4. الصورة الاستعارية (the metaphorical image) which corresponds to the English 'sense' that shows in what particular aspects the object and the image are similar. Alternatively, is referred to as 'ground' or 'point of similarity'. According to Dickins 2005: 257), this is the metaphorical sense (ground) which has to be distinguished from the basic sense (vehicle).

To these, Newmark (1988: 85) also adds four extra elements (for the sake of clarification, the Arabic translation is added):

Richard	Beckman	Newmark	Arabic Terminology	
			تشبيهه Simile	استعارة Metaphor
Topic الموضوع	Tenor الغرض	Object الشيء	Likened to المشبه	The borrower المستعار له
Vehicle القالب/ الوسيلة	—	Image الصورة	Likened with المشبه به	The lender المستعار منه
Ground الاساس	Points of similarity نقاط التشابه	Sense المدلول	Common Traits وجه الشبه	Metaphorical image الصورة الاستعارية
—	—	—	Particle of similarity اداة التشبيه	—
—	—	Metaphor الاستعارة	—	Metaphoric word(s) الأسم المستعار
—	—	Metonymy الكناية	—	—
—	—	Symbol الرمز	—	—

5.4. THE SCOPE OF METAPHOR CLASSIFICATION

The scope of metaphor may go beyond being a single lexical item when larger units of a text are metaphorically involved or when the whole text is metaphorically oriented. Goatly (1997:109-110) states that these metaphorical units may extend over verb phrases; prepositional phrases; noun phrases post-modified by prepositional phrases or clauses and verbs plus adverbials. A particularly important variety of metaphors is one which extends over the clause or sentence. Here we find proverbs as well as other epigrammatic genomic utterances. Metaphors can even extend over whole discourses or texts. Mooij (1976: 24) states in his footnote that an attempt to construct an entire sentence of words that are used metaphorically results in a proverb, an analogy or a riddle. Mooij (1976: 09-10) also agrees that sometimes an entire text is looked at as a long-drawn-out-metaphor. This implies that some literary works of

symbolic content are characterized as one great metaphor. He (ibid: 24) also adds that if one should wish to say that a certain literary work is about what normally would be called symbolical content, then this work would be wholly metaphorical in the above sense. However, according to him the point regarding symbolism is subject to disagreement as there is always a place for different views.

In terms of scope, metaphor can be classified as either simple or complex. Complex or extended metaphors range from two words or more to include idioms, phrases and fixed expressions. However simple metaphors consists of one word only (one word metaphor). This section will deal with the classification of metaphor within two different approaches, i.e. the approach according to the metaphor's nature in terms of whether it is complex (extended) or simple (one word), as well as according to the scholars' classification. In this section the discussion of metaphors' classification will go through two different categories. The first will look at metaphor in its simplest form according to the scholars' classification before dealing with it as an extended metaphor. It therefore will start by viewing metaphor in its usual sense and ordinarily general nature according to some scholars, namely Fowler, Goatly, Dickins and Newmark on the one hand, against the general Arabic approach on the other, in order to register the fact that Arabic tradition has not focused enough interest on theories of metaphors as the English literature has. In the second category, metaphor will be classified according to its extending forms including proverbs, collocations, idioms and phrasal verbs. According to Dickins *et al* (2002:148), metaphors that consist of more than one word are also known more fully as phrasal metaphors.

5.4.1. SIMPLE METAPHOR

Although the nature, the scope and the content of metaphor is considered in a more or less similar way by both Arabic and Western scholars, classification of metaphor typology sometimes differs even amongst scholars who belong to the same culture. The deep-thinking western approach to metaphor results in more categories and sub-categories of metaphor classification. In the Arabic tradition of rhetoric, metaphors are not divided into specified categories. Recent Arab writers have, to a large extent, followed the traditional theories of Arab scholars relying heavily on the classical views on metaphors. The reason behind this difference regarding metaphor

classification is due to the fact that Arabic and Western metaphoricians approach metaphor differently; Arabic scholars approach it linguistically, whereas Western scholars approach it phenomenologically. Dickins (2005: 236) believes that the metaphor typology established by Newmark (1988) remains the most practical and wide-ranging account in respect of translation. For this reason, Newmark's multi-category approach in classifying metaphor typology will be adopted as a guideline for comparing each category with other scholars' views wherever similarity or overlapping exists. Metaphors, according to Newmark, represent seven different categories ranged from *dead* to *original*.

5.4.1.1. DEAD METAPHORS (الاستعارة الميتة (المندثرة)

Dead metaphor is the most widespread type of metaphor and most languages include excessive numbers of them. The measure to distinguish between dead metaphors and other live types of metaphor is whether they become part of the literal vocabulary of a language, i.e. when they are lexicalised by finding their way into bilingual dictionaries, even though this may produce a secondary but still quite conventional meaning. Goatly (1997: 31) rather flippantly describes this by stating that dictionaries are certainly the cemeteries and the mortuaries, definitely the dormitories, and generally the resting place for the population of metaphors. Existing in dictionaries is therefore the decisive factor as to whether a metaphor is dead or still alive. Dickins *et al* (2002: 149) also consider that conventionalised metaphors that are not lexicalised (dead) will not be found in dictionaries, but rather will draw on either cultural or linguistic conventions.

For Goatly, dead and buried metaphors are not metaphors any longer and are therefore totally lexicalised. However, for dead metaphors there is still hope of them being enlivened again and sleeping metaphors could potentially be reawakened. In this sense, Newmark (1981: 86) says dead metaphors are no longer part of translation theory, which is concerned with choices and decisions, since they apply the same translational mechanisms. He (1981: 48) points out that dead metaphors, being furthest removed from their source, are the easiest metaphors to translate, and their figurative aspect is ignored in SL and TL (e.g. *erwagen* = ponder) unless it is revived by an extended image (e.g. 'weigh up in my personal scale'). Mooij (1976: 05) also agrees that a figurative expression may lose its metaphorical sense by overuse, which

traditionally anchored it firmly in the language. He states that this train of thought is the most obvious for the well-known standard examples of metaphor belonging to regular vocabulary, such as 'foot (of a mountain)', 'leg (of a table)', 'head (of a state)'. These are often called 'dead metaphors', suggesting that the words have lost their metaphorical character. Moreover, they broadly appear to have universal applications or aspirations for all languages but they may also present the translator with certain traps, often due to their collocational influence. According to Newmark (1988: 106) dead metaphors frequently relate to universal terms of space and time, the main parts of the body, general ecological features and the main human activities. In this section they will therefore be looked at in the forms of personifications, animalisation, or even plantization.

I. Personification (humanization):

In personification, human characteristics are ascribed to non-human objects to make them appear to have human traits. Personification takes place when we give the attributes of human beings to non-human, inanimate or abstract nouns by giving them a human characteristic, e.g. parts of the human body. This technique is known in Arabic as تجسيد (literally, embodiment). Arabic language is very rich in examples that include the personification technique. The following poetic verse, for example, includes two personifications;

والظل يسرق في الخمائل خطوة والغصن يخطر خطرة النشوان

The first personifies the shadow as walking quietly and likens it to a thief. The second makes out a moving branch to be a shaky drunk person who enjoys the ecstasy of wine. Both concepts belong to the general category of movement. Although some dead metaphors resist direct literal translation, counter-equivalents may be found easily in most languages. The Quran also employs the feature of metaphorical personification. Quranic metaphors involving human body parts or human characteristics appear in verses such as (Q 23: 62), and (Q 44: 29):

وَلَدِينَا كِتَابٌ يَنْطِقُ بِالْحَقِّ

“And with us a record speaks the truth” (Hilali)

فَمَا بَكَتْ عَلَيْهِمُ السَّمَاءُ وَالْأَرْضُ وَمَا كَانُوا مُنْظَرِينَ

And the heaven and the earth wept not for them, nor were they reprieved. (Pickthall)

II. Animalisation:

This aspect of metaphorical type is assigned by using animal characteristics. Newmark 1991 states that "countless metaphors remain in most languages testifying to wickedness but also to the goodness of animals". Mooij (1976: 67) states that some metaphors occur when a user utilizes near-synonyms, e.g. when, speaking of a human, he uses a term, which is actually appropriate for an animal. Consider these three different meanings of the word 'fox':

- Dog-like mammal
- Deceiver or a cunning person
- An attractive young woman

Newmark (1981: 88-9) notes that there is a special case of using words linked to animals for expressing contempt, dehumanisation and abuse. He (ibid) gives a lengthy passage full of examples about animals' connotations within different languages. Looking at English and Arabic one may notice that they associate overlapping relationship in this regard; they share some connotative senses concerning certain animals, i.e. fox as a cunning animal. However they differ regarding some other animals; as elephant stands for clumsiness and long memory in English, in Arabic this animal has no such associations. Camel, in Arabic, is the animal that never forgets, maltreatment, yet is patient and helpful. One remarkable much quoted examples of animalisation used by Arab metaphoricians appears in the following poetic verse:

واذا المنية انشبت اظفارها الفيت كل تميمة لا تنفع

In this verse the poet (Labid) gives a good example of a typical metaphor in Arabic poetry in which the meaning of death is described by the claws of a fierce animal or wildcat, which has sharp penetrating claws. The image is represented as a fierce animal *صفة الافتراس*, the object as *المنية* 'the death', the sense as *حيوان مفترس* (devouring) and the metaphor as *انشبت اظفارها* (claws are stuck deeply into someone's body). Mooij (1976: 128-9) refers to this example by stating that:

An example often used: 'if death strikes at you with its claws, you find every amulet of protection useless'. According to Arab commentaries, the reader, in order to understand the underlying comparison, will have to imagine for himself a thing which actually has claws to strike with. In the first place the reader will have to do so because such a thing is not explicitly mentioned. A second reason, which is apparent from some commentaries, may be that death as such does not have any part that can reasonably, not even metaphorically, be called its claws. But note that it is far from clear what the limits are of this class of metaphors. We could say that essentially the sentence would have the same appeal to the reader even the

words 'with its claws' were missing. The reader would then not have to envision a thing which is able to strike?

III. Plantization

Like the above two forms, plantization can be assigned by using characteristics of plants. This takes place when we give the attributes of plants to non-plants, inanimate or abstract nouns by testifying to a plant characteristic, smell, colour, farming action etc. Consider, "The chairman ploughed the discussion". This example quoted by Mooij (1976: 18+23) on which he comments that the key point is the obvious contrast between the word 'ploughed' and the remaining words with which it is accompanied. The discourse is about a meeting and the way the chairman presided over it. If this should not be clear from the sentence alone, the context or the situation would have to give the decisive information. In relation to the subject, and in view of its role in the sentence, 'ploughed' is a foreign element in that it has a field of literal meaning not in concord with the subject. Similarly, Newmark (1981: 85) cites the example 'rooting out the faults' where the metaphorical expression 'rooting out' has a plantization sense of rooting up or eliminating weeds. The use of the word 'root' is reminiscent of a similar English metaphorical utterance 'to be/stand rooted to the ground' which has a comparable effect in Arabic, reflected in the following Quranic verse (Q 14: 24):

ألم تر كيف ضرب الله مثلا كلمة طيبة كشجرة طيبة أصلها ثابت وفرعها في السماء

Seest thou not how Allah sets forth a Parable? A goodly word like a goodly tree whose root is firmly fixed and its branches (reach) to the heavens (Yusuf Ali).

The following Quranic example (Q 20: 131) is similar to the English use of the plant sense in expressions like 'in the bloom of youth', 'in her first bloom' or 'past her bloom'-because it includes a similar Arabic expression, i.e. *زهرة الحياة* literally, *the flower of life*.

لا تمدن عينيك إلى ما متعنا به أزواجاً منهم زهرة الحياة الدنيا لنفتنهم فيه

Nor strain thine eyes in longing for the things We have given for enjoyment to parties of them, the splendour of the life of this world (Yusuf Ali)

•Translationally speaking, dead metaphors, regardless of their above-mentioned sub-classes, involve a wide variety of translational choices ranging from *transferring* into

a form with more metaphorical force to *ignoring* (omission) altogether. According to Dickins *et al* (2002: 148) dead metaphor can be retained, reduced or omitted.

5.4.1.2. CLICHÉ METAPHORS الاستعارة المبتذلة

Cliché metaphors stand between dead and stock metaphors and serve as livened up forms of the dead metaphor. That is why they are considered by some scholars, e.g. Goatly (1997) as sleeping rather than dead. Newmark (1981:87) considers cliché as a murky area of a half way position between dead and stock metaphors. It is mainly based on two types of collocations; figurative adjective plus literal nouns (one-word metaphors) or figurative verb plus figurative noun, besides some other vague words that become clichés through inappropriate use or overuse. Newmark (1981:87) suggests that the translator is entitled to get rid of clichés in any informative text, where only facts or theories are sacred and, more riskily in a socially operative or rhetorical text where the vocative function of language predominates, on the one hand, but he is not entitled to touch clichés in expressive or authoritative text on the other. Yet, in his rendering of less weighty texts, a translator might show his elegance and his ability to be brief, simple and clear by reducing clichés to shorter forms.

5.4.1.3. STOCK (STANDARD) METAPHORS الاستعارة المتداولة (المعيارية)

Newmark (1981: 87) considers that many stock metaphors are clichés. To him (2003: 110) stock metaphors are the reverse of plain speaking about any controversial subject or whatever is taboo in a particular culture. When the target system is governed by rigid conventions, an SL metaphor may be ignored for its boldness or lack of modesty. Stock metaphors are the most established metaphors in language. They are more formal, respected and frequently used in standard language in particular. Like original metaphors, stock metaphors may also have cultural, universal, or subjective aspects. (See also below the discussion on original metaphor).

In the case of stock metaphors, the translator has to render them as accurately as possible rather than pare them down as in the case of clichés. Accuracy will be achieved and the stock metaphor will be closely retained, but only if the metaphorical vehicle has a comparable frequency and currency within the appropriate register in both the SL and TL. Alternatively, stock SL metaphor can be replaced with a stock metaphor having a different vehicle, if the two languages have a roughly equal

frequency within the register in question. Another available option is that stock metaphor can be converted to a TL simile. This technique can be applied where the TL metaphor appears too abrupt if translated literally (Dickins *et al* 2002: 151). If all the above strategies do not work, the last option to resort to is to reduce the TL stock metaphor to the grounds. This leads to the loss of the metaphor together with its associated emotional and metaphorical effects. This loss of the emotional effects can be compensated by introducing additional features in the TT. A Stock metaphor is usually conveyed by finding a metaphorical equivalent in the target language, especially because when stock metaphor is translated literally may lead to misunderstanding and hence distortion of meaning. Consider the phrase, 'the ball is in their court now'. When translated literally into Arabic, this will present either an acceptable version as *الكرة في ملعبهم الآن*, or if the polysemous word 'court' is understood in its other sense *محكمة*, (literally, *the courtroom*) it will transfer the meaning into a strange and unclear statement, and become *الكرة في محكمتهم الآن*, (literally, *the ball is in their courtroom*). However, the intended meaning of this adapted metaphorical concept is 'it is time for them to make a move or it is their turn to take an action.'

5.4.1.4. ADAPTED METAPHORS *الاستعارة المعدلة*

Peter Newmark has dealt with the subject of metaphor abundantly in most of his works. However, adapted metaphor is only introduced in the developed discussion of the subject in his later work *A Textbook of Translation*. Whilst stock metaphors play a unique role in linking languages and overlapping cultures, adapted metaphors may show if such adaptation equally takes place in the target language, which may reveal if there is any linguistic convergence between the two languages concerned. According to Dickins *et al* (2002: 149), adapted metaphor is a linguistically-oriented form of conventionalised metaphor as they recall to the mind their counterpart stock metaphor. For them, an adapted metaphor is also viewed as a form in which a stock metaphor is slightly changed. This adaptation should convey the accurate meaning in the TL. Newmark (1988: 108) suggests that an adapted stock metaphor should, where possible, be translated by an equivalent adapted metaphor. Like stock metaphor, if adapted metaphor is translated literally, it might be incomprehensible. Thus, the previously-mentioned example of stock metaphor in its adapted form 'the ball is a

little in their court', if it were translated literally it might pose even a greater difficulty. In their adapted forms, metaphors rather work as an allusion to their stock forms. Such forms may require more translational attention if the adapted form involved a cultural element as in 'making a mountain out of Russian molehill) or 'making a China great wall out of molehill). Also the Arabic expression لا يصح له , which is excessively used Dickins 2005, is rather an adopted form of لا يغمض له جفن .

5.4.1.5. RECENT METAPHORS الاستعارة الحديثة

Newly coined recent metaphors, are known also as 'buzz terms', usually take the form of metaphorical neologisms which may be fashionable in the source language community and quite common in informative and vocative texts. According to Dickins *et al* (2002: 152), TL technical terms equivalents can be sought out when recent metaphor of neologisms describing new objects or process. For such metaphorical neologisms, including general technical terms, if there is no accepted TL equivalent, the translator has either to describe the object or to attempt a translation label in inverted commas. Like any other metaphor, a recent metaphor can be treated, either by replacement of image, reduction to sense, or a combination of sense and metaphor, as Newmark (1981: 91-2) explains that a recent metaphorical expression peculiar to the SL culture may be transferred, whilst an international technical term is always translated, though preferably by an authorized translator connected to an appropriate international organization. Thus an expression as 'greenback' a familiar alternative for a US currency note has entered English vocabulary. In Arabic, particularly the Libyan dialect, a similar term is used for 'the green pound' بازيلي literally, refers to the colour of 'peas'.

One may put forward a further argument that, recent metaphors in their technical forms may be more important for the translation of scientific works than for literary translation where metaphorical aesthetic equivalence is excessively employed. Dickins *et al* (2002: 152) state that recent metaphor is less likely to be a problem when translating into English rather than into Arabic, since the terms for such new objects and processes typically originate in English. Thus, when translating into Arabic, one is likely, however, to reduce recent metaphor to stock metaphor, or perhaps even to the ground. Although this type of metaphor does not exist in Quranic

discourse due to the fact that the original Quranic text is written in classical Arabic lacking in such recent forms of metaphor, the target language versions, particularly the latest versions, may, however, include some examples of recent metaphor 'where general requirements of register make them appropriate' (Dickins *et al* 2002: 152).

5.4.1.6. ORIGINAL METAPHORS الاستعارة الاصلية

Original metaphor might be referred to as an individual flash of imaginative insight that transcends the existing semantic limits of the language, since metaphor is the main feature of imaginative writings; they are notable for their abundance of recent and original metaphor. Newmark (1985: 295-7) considers original metaphor as the creative and controlling element in language, that evoking through a visual image. It is, therefore, known also as a creative metaphor, which is the constitutive form of language and it is often the most accurate and concise descriptive instrument in language. Original metaphors involve the highest level of creativity as they are often dramatic and shocking in effect, and as they establish points of similarity between two more or less disparate objects without explicitly stating what these resemblances are. Although, original metaphors are placed at/on the top of Newmark's scale, they however, from chronological perspective, do not represent the latest ones. Dickins (2005: 238-9) argues that 'in fact, the age distinction is in large measure an artefact of the terminology used to describe the categories, rather than a reflection of notions which this terminology denotes'. He goes on to argue that, even original metaphor may in fact be older than dead or stock metaphors. Chronologically speaking, for Dickins 'ibid' 'it appears that the odd man out of the series *dead-stock-recent-original* is recent' rather than original.

The elegance of original metaphors lies therefore in their scope of creativity rather than their recency. Recency, however, as Dickins (2005: 266-7) aptly argues, is a continuum, rather than a matter of discrete categories, so is technicality. A creative original metaphor is normally difficult enough to translate, as they are not easily relatable to existing linguistic or cultural conventions. They are therefore open to different interpretations because their ground is based on the context and hence in most cases will be ambiguous (Dickins *et al* 2002: 150). Additionally, their sense of creativity may also involve playing on word or employment of sound effects. In this case, they are also difficult to translate without the translator being able to account for

sound effects, unless the sound-effect is more important than the metaphorical image/sense. On contrary, there is no question that the more original and surprising the metaphor (and hence the more it is disconnected from its original culture), the more its originality can be preserved by literal translation. Since in their essence original metaphors are remote from common semantic as well as cultural associations, they are therefore worth translating.

Private metaphors can be considered as a sub-class of original metaphor and are the 'bold' innovating creations of individual authors, which are sometimes based on metaphorical tradition and therefore not always unique. The characteristic of uniqueness is however deemed a vital element for 'true original metaphor'. Newmark (2003: 113) argues that original or odd metaphors in most informative texts are open to a variety of translation procedures, depending usually on whether the translator wants to emphasise the sense or the image. The choice of procedures in expressive or authoritative texts is much narrower, as is usual in semantic translation. This type of metaphor may become very problematic when a metaphorical expression is based on grammatical peculiarity of the SL, extra-linguistic factors, aesthetic convention or cultural tradition. In principle the image of an original metaphor, unlike that of the stock metaphor, should normally be transferred. This is only justified if the translator thinks that the SL version has an overriding aesthetic value which is missing in the literal version. Newmark (1991: 171) also hints that the best option is to keep the original metaphorical image by stating, 'Lastly, if translators change the image in an original metaphor in an authoritative text, they are weakening the original and are themselves subject to criticism'. Original metaphors are not only newly created, and have never been used before, but can also be surprising, sublime and respectful, especially in literature and political texts or speeches. Thus original metaphor according to Newmark's (2003: 106) can be, cultural, universal or personal:

I. Cultural Metaphor

Newmark (1981: 92) does not see cultural original metaphor as being impossible to translate. He does not think the problem of translation is insoluble even if the metaphor is predominantly cultural because the sentence from a Hebrew novel translated literally as *bound like Issac for the sacrifice by my love and to make it known*, can also be read in the English translation as *bound by my love helplessly to*

make it known. In fact such a metaphor can be substituted by introducing both the metaphor and a part of the sense. In this case the translator assumes that the English reader has a greater ignorance of the Old Testament than one might readily expect. No cultural adaptation would normally be required, although if certain terms were not considered to be within the TL reader's experience or intellectual grasp, and the emotional impact of the text on the reader were important, the translator might replace the said terms with generic words.

II- Universal (or at least widely spread)

Newmark (1981: 87) states that it is possible that no metaphors are universal, unless all societies reach a certain similar stage in particular aspects. This universality of metaphor eases the translator's task through the availability of the same image together with its similar connotations in every language. He (ibid: pp. 88, 93) states that universal metaphors may be based not only on the parts and processes of the human body and the main features of nature and weather, but also on the fact of sex, so that however strange the metaphorical image is, it has to be reproduced precisely in any language. Universal metaphors like 'head' are cognitive rather than linguistic and languages use different words (head, chief, main, master) for metaphorical equivalents.

III- Personal (Subjective):

In addition to the universal and the cultural, there is also the personal or idiolectal element involved in original metaphor, the irrational element peculiar to the imagination which can only be interpreted within a much wider structure of images. Again, this has to be translated by primary meanings since there are no rational points of reference. Poetry, being more subjective, contains many original metaphors. Consider the following example from an Arabic poet called Nizar Qabanni and translated by a linguist scholar named Dr Sa'dun Suayeh:

هي كانت معطفي مثلما كنت أنا معطفها في زمان العاصفة

She was my coat, I was hers, sheltering one another in the storm.

This metaphorical image is influenced by an original Quranic metaphor used in verse (Q 02:187):

هَنَ لِبَاسَ لَكُمْ وَأَنْتُمْ لِبَاسَ لَهُنَّ

They are your garments and ye are their garments (Yusuf Ali)

Another original Quranic metaphor can also be seen in the following verse (Q 02: 93):

وَأَشْرَبُوا فِي قُلُوبِهِمُ الْعَجَلَ

And they had to drink into their hearts (of the taint) of the calf. (Yusuf Ali)

Then were they made to drink down the calf into their hearts for their ingratitude. (Rodwell)

In expressive texts, Newmark (1981: 92) recommends direct translation for all original metaphor regardless of the above sub-categories stating 'I consider how original metaphors, ancient or modern, are translated into the modern TL for the first time in expressive texts. As I see it, an original metaphor in an expressive text has to be translated literally, whether it is universal, cultural, or personal'. Very often literal translations of original metaphors result in equivalents that retain the freshness and beauty of the original, whereas a broadly semantic or communicative rendering can often be dull and inferior in nature. To conclude, original metaphors should be translated literally whether they are universal, cultural or obscurely subjective, since they contain the writer's message, his personality and his attitude to life as well as being a source of enrichment of the target language.

5.4.1.7. ARABIC CLASSIFICATION:

As stated above, Arabic scholars classify metaphors according to a linguistic-based approach. Arabic rhetoricians opt for the possibility of profound fusion of meaning in which the vehicle and the topic are fused with respect to certain semantic as well as ontologically relevant and perceptible characteristics of the borrowing process. Here, context will be the decisive factor in keeping the literal and the figurative meanings apart. The Arabic metaphoric system is classified into two major types: explicit metaphor *تصريحية* where the image is clearly mentioned, and implicit *مكنية* where the speaker omits connotative particles such as 'like', 'as' or 'than' to give a literally impossible assertion. He then uses a metaphor containing terms that are literally incompatible. Or If we do not have both metaphorical elements (whenever a metaphor is reduced to the ground of similarity 'sense' or to its metaphorical symbol) we then have implicit or submerged metaphor.

This classification is echoed in Mooij's (1976: 67-8) quotation of Henle who defends the view that the literal sense of metaphorical words determines one or more objects or situations which can be used as icons for an object or situation that is at least part

of the subject matter at issue. This strongly reminds of the theory of metaphor within the tradition of Arabic rhetoric. Here, a certain class of metaphors, named 'metaphors based on imagination' or 'fantastic metaphors', is distinguished from other types of metaphor. A metaphor based on imagination occurs when a comparison is not explicitly made but is only suggested by the use of a descriptive term which cannot be applied properly to the subject, but which does apply properly to something else that is not mentioned and has to be discovered. Sometimes, as with Jurjani, the true metaphor (i.e. a metaphor furnishing something new, a value of expression) has been divided into two types. Arab traditional rhetoricians refer to the first type as explicit metaphor or true/real metaphor and to the second as implicit metaphor or metaphor based on imagination in which an object has been given attributes it does not really have, but which in turn suggest a subsidiary object serving as an analogical representation. It is contrasted with cases where the comparing object is explicitly mentioned, although its name is transferred to something else. By so doing the writer/speaker forces the reader/hearer to regard the connotative rather than the denotative meaning of the term. In other words, if we do not have both terms (tenor and vehicle) the metaphor is reduced to the sense/ground of similarity. For example, if one says 'my winged heart' rather than 'my heart is a bird', we then have an implicit or submerged metaphor where the metaphorical image is not that obvious. Consider:

واخفض لهما جناح الذل من الرحمة

And lower unto them the **wing of submission and humility** through mercy. (Hilali)

At this stage of discussion, it is convenient to conclude this complicated section with a revised version of Al Misned's (2001: 87) table of the figures of speech. The modified version involves also a comparison between other metaphor classifications and to the Arabic counterparts of implicit and explicit metaphors together with their sub-categories. This table will hopefully clarify any confusing relationship or interaction between different views and different terminology.

Fowler (1926)	Newmark (1988)	Goatly (1997)		Dickins (1998)		Arabic Tradition	
Dead	Dead (Fossilized)	Dead	Dead and Buried	Lexicalised	Dead	تصريحية Explicit	لفظية Lexicalized
			Dead				معنوية Abstract
	Cliché	Inactive	Sleeping		Cliché		غير اشتقاقية Non-derived
	Stock (Standard)		Tired		Stock		اشتقاقية Derived
Live	Adopted	Active		Non-Lexicalised	Conventionalised Linguistically- oriented (Adopted)	مكينة Implicit	حقيقية Real
	Recent				Non- Conventionalized Culturally- oriented		تخيلية Imaginative
							Original

5.4.2. COMPLEX METAPHORS:

Mooij (1976: 67-8) notes a distinction between simple and complex metaphor based on Meher's view that in simple metaphors, a word is used in a sense other than its original one; that is, the linguistic context (and not the situation) would have to determine what the subject in question is. In complex metaphors, the ground of the analogy is complex, and consists of several relations. A complex metaphor, therefore, becomes a proverb when it is in general use. Meher reports that in Arabic rhetoric,

certain simple metaphors are not considered to be based on analogy. But the examples suggest that in such a case the basis of the metaphor is a connection of part and whole, or cause and effect, and the like. With complex metaphors it is taken for granted that they are based on an analogy. Along the same lines, Peter Newmark (2003: 104), states:

All polysemous words (a 'heavy' heart) and most English phrasal verbs ('put off', *dissuader*, *troubler etc.*) are potentially metaphorical. Metaphors may be 'single' – viz. one-word – or 'extended' (a collocation, an idiom, a sentence, a proverb, an allegory, a complete imaginative text).

Newmark's statement leaves the door slightly ajar for other types of fixed figurative expressions to be viewed as complex metaphors. Accordingly this section will deal with metaphorical language in this broadest sense and will examine the figurative forms of metaphorical discourse, such as fixed phrases of proverbs, idiomatic expressions and phrasal verbs as well as collocational components in their rhetorical sense. The reason for reserving these metaphors for separate discussion is that they cut across the previous categorization system.

5.4.2.1. PROVERBS الامثال

From a literal/figurative viewpoint, Mooij (1976: 128) has classified proverbs into four main classes:

1. Aphoristic but literal proverbs like 'Better late than never' and 'Short counsel is good counsel'.
2. Metaphorical statements, like 'Silence is golden' and 'Truth is the daughter of time' where the subject-matter is determined by words in literal use.
3. Proverbs, where this is not the case, without however a literal interpretation of all the words being possible like 'The master's eye fattens the horse'.
4. Proverb-like metaphors.

In the case of Proverb-like metaphors Mooij (ibid) states that most of the descriptive words in the sentence have to be interpreted metaphorically. Consequently, they resemble a certain class of proverbs of which 'As a tree falls so must it lie' and 'The greatest barkers bite not sores' are examples; for if all the words in such proverbs are interpreted literally, this will not result in an impossible reading, though it will not lead to an adequate interpretation of the sentence. But as has been argued above,

neither will it eliminate from proverb-like metaphors the reference to the literal extension altogether. It is worth noting here an interesting point about proverbs, which is that they sometimes contradict and conflict with each other, simply because they sometimes, like most metaphors, express the interests of the speaker/writer rather than reality. Consider for example:

- Out of sight, out of mind & Absence makes the heart grow fonder
- Confess and be hanged & Confession is good for the soul

Some proverbs are absolutely identical in some languages, in both the words as well as the thoughts, because they involve universal concepts. The following examples exhibit a perfect identification in both English and Arabic.

1. All that glitters is not gold

ليس كل مايلمع ذهب

2. Need is the mother of invention

الحاجة أم الاختراع

Some might share the same thoughts but not the words or vice versa. Thus an equivalent of the proverb meaning can be provided, but not a corresponding version of the proverb. Consider:

1. A bird in the hand is worth two in the bush.

عصفور باليد خير من عشرة على الشجرة

BT: rather a bird in the hand than ten on the tree.

2. Carrying coal to Newcastle

كمن يبيع الماء في حارة السقاين

BT: like one who sells water in the water-carrier's quarter.

or,

كحامل التمر إلى هجر

BT: like bringing dates to [the city of] Hajar; a place which famous for its palm-trees.

Interestingly, in its reverse form, this proverb, however, reads 'one can sell snow to Eskimos'. Other proverbs are completely different in both words and thoughts because they express cultural differences, since they are heavily imbued with cultural aspects that exist in one culture but not another. Consider the 'ice' and the 'cricket' influence in the following English proverbs:

'skating on thin ice', 'she tip of an iceberg', 'to be on a sticky wicket' or 'to keep a straight bat'.

5.4.2.2. *IDIOMS AND PHRASAL VERBS* التعابير الاصطلاحية والافعال المركبة

In the previous section, we discussed proverbs serving as concise sayings, reflecting the popular wisdom of a culture. Certain proverbs and proverbial phrases are also so firmly embedded in our colloquial speech that like figurative proverbs and other fixed phrases they may perhaps, without stretching the definition too far, be regarded as idioms. Bassnett (2002: 30) states that idioms, like puns, are culture bound. Idioms are a combination of fixed words with a special meaning that cannot be inferred from these separate parts. Some idioms however have both literal as well as metaphorical meaning, while others have no literal meaning at all. Baker (2002: 63) argues that idioms are frozen patterns of language, which allow little or no variation in form and often carry meanings, which cannot be deduced from their individual components. Consider: 'John cannot say boo to a goose!'. Clearly, it is impossible to deduce that John would not dare to make even the mildest protest, however badly he is treated, from the separate words of the above idiomatic phrase.

Newmark (2003:147) states that new phrasal words are restricted to the facility of English for converting verbs to nouns and are translated using their semantic equivalents. Note that phrasal words are often more economical than their translations and usually occupy the peculiarly English register between 'informal' and 'colloquial' whilst their translations are more formal. They are prolific and have an intrinsic as well as more physical impact than their Graeco-Latin English or Romance language equivalents. According to Baker (2002: 65), recognition of idiomatic expressions is the first difficulty that a translator comes across. She (ibid) states that some idioms are easily recognizable as they seem to violate the truth, such as 'food for thought' or 'storm in a tea cup'. Some might seem ill-formed because they do not comply with grammatical rules, such as 'by and large' or 'the world and his friends'. Others starting with 'like' (simile-like structure) also tend to suggest that they should not be interpreted literally. These include idioms such as 'like a bat out of hell' and 'like water off a duck's back'. To these may be added some of those habitual comparisons, which are so numerous in popular speech in both English and Arabic and a good many of which are established in the standard language:

- As bold as brass
- As cool as a cucumber
- As meek as a lamb

The English language is rich in idioms and phrasal verbs and though it is possible to converse correctly in non-idiomatic English, translators with only a superficial knowledge of English idioms will find themselves at a serious disadvantage in their rendering. Translating idioms requires a high sensitivity, particularly if the common form of an idiom is manipulated. Baker (2002: 64) argues that a person's competence in actively using the idioms and fixed expressions of a foreign language hardly ever matches that of a native speaker. The majority of translators working into a foreign language cannot expect to achieve the same sensitivity that native speakers seem to have for judging when and how an idiom can be manipulated. This lends support to the argument that translators should only work into their language of habitual use or mother tongue. Arabic on the other hand displays fewer idioms and phrasal verbs. Hussein (2001: 90-1) points out that Quranic discourse is extensively rich with verbal idioms which are a significant component of Quranic vocabulary. He mentions the idiomatic expression *تقر عين* among others, which literally means, 'someone's eye becomes cool', i.e., 'pleased'. This verbal idiom occurs in Q20: 40, Q 28: 13 and Q 33: 51. Baker (2002: 67) states that apart from being alert to the way speakers and writers manipulate certain features of idioms, a translator must also consider the collocational environment surrounding any expression whose meaning is not readily accessible. Idiomatic and fixed expressions have individual collocational patterns. The collocational patterns will therefore be discussed next.

5.4.2.3. *COLLOCATIONS* المتلازمات اللفظية

There is great difficulty regarding the definition of the feature of collocation since it is expressed through open rather than closed class items, as there are no limits to the items that can be used to produce a collocation. It is therefore difficult to establish sets of regularly co-occurring collocational items. (cf. Nunan, 1993: 30). Despite this difficulty, the feature is defined by Nida (1982: 198) as "a structured combination of words with COMPATIBLE semantic components". This definition shows the great importance of collocation, in terms of determining the word sense, which in turn helps to pinpoint the text type. This is because there are many words that can be used in

several fields because of their wide sense. One of the ways of narrowing down the sense is to look at the collocated components, due to the fact that many lexical relationships are text - as well as context – bound because words and phrases that are related in one text may not be related to another.

Collocation is also important because the accurate choice of word combinations should make the translation sounds appear natural. Additionally, collocation pattern is a form of lexical cohesion in which the two cohesive components are arranged together to form one lexical unit; therefore its contribution to the coherence of the text is so significant that it cannot be ignored. Thus collocation is considered by Nunan (1993: 121) as one of the two major categories of lexical cohesion. He states, 'The two major categories of lexical cohesion are **reiteration** and **collocation**'. The value of collocation in establishing lexical cohesion is also highlighted by Hatim (1997: 46) who concludes, 'These are important manifestations of texture and show how collocation is crucial in establishing lexical cohesion'.

Most linguistic references discuss the collocational approach in relation to semantics. Yet, collocation is viewed in this study as a stylistic device or rather a figurative one. The main reason for this shift is that collocation as it appears in the translated examples can be judged stylistically for the meaning that is already conveyed. It is, therefore, a *stylistic* rather than a *semantic* decision on the part of the translator (choosing from various *stylistic* alternatives), although collocation, in itself, is inherently a semantic phenomenon with stylistic effects. Ullmann (1972: 155) argues in this regard that collocation, though quite common in some of its forms, is on the whole a stylistic device, but choice and variation, if discreetly handled, are not merely useful: they are indispensable to any style worthy of that name. If stylistic judgments depend, to some extent, on the intuitive knowledge of the native speaker, collocation recognition depends entirely on the native speaker's appreciation. That is to say, the regular collocational pattern of partnerships will only be perceived by native speakers or by someone who is familiar with the subject matter (Nunan, 1993: 30). This is especially so when it relies on echoes of words and shades of meaning or when it depends on figurative language as in the case of metaphors. A native speaker's intuition is, therefore, crucial for understanding collocation. There is no particular

justification for the use of a given collocational pattern as far as dictionary definitions of words are concerned; people use it just because they use it (See Baker 2002: 47).

There are some collocations which are not normally acceptable in both the SL and TL and may only be used by way of metaphorical extension to produce a particular stylistic effect. In translation such collocations should only be retained to reflect the original writer's figurative use, and thus create a similar effect on the TL reader. A lucrative source which might be of help in this regard are the computer bilingual studies or what Chesterman (1997: 84) called studies of computer corpora. As he states:

The second class of quantitative expectancy norms has to do not with the absolute frequency of given items but their relative frequency, their distribution relative to that of other items. In other words, collocation. Here again, studies of computer corpora can provide a great detail of information about co-occurrence probabilities, about the adjectives that tend to occur before a given noun, etc.

A relevant semantic phenomenon which is quite related to the collocational device is *contagation*, where some semantic changes take place as the sense of one collocational component may be transferred to another due to the frequent association of these components. Ullmann (1972: 198) points out this tendency when he says:

Habitual collocations may permanently affect the meaning of the terms involved; by the process of one word being transferred to another simply because they occur together in many contexts.

The Arabic modern word **غياهب** which is a plural derived form of the classical word **غياية** mentioned in the Quranic expression **غياية الجب** (Q 12: 10 +15). Literally, *the depth of the pit*. Recently, the semantic sense of the said expression is transferred as a collocational component with the word **السجن**, literally *prison*, due to the fact that darkness and the long corridors of jails resemble, by analogy, the darkness and length of wells. Interestingly, the word **السجن** is mentioned within the same Quranic *Surah* (12) six times respectively in verses 33, 36, 39, 41, 42 and 100, yet, none of them collocates with either the classic **غياية** or the recent **غياهب**.

Metaphorically speaking, though most collocational metaphorical sets serve universally as Siamese twins, they still however pose some translational problems in terms of their collocational co-occurrence probabilities. Newmark (1981: 86) states

that an enormous group of transparent dead metaphors potentially have both concrete and figurative senses. They appear to have broadly universal applications or aspirations for all languages but again throw up certain traps for the translator, often due to collocational influences.

Collocations are, of course, a well-known cause of irritation to readers of a translated text, unless they are persuaded that such deviation is necessary, e.g. in a literary text. One of the main causes of a translation being misleading is that most of these collocations are translated literally without taking into consideration the dissimilarity between the natures of languages. Baker (2002: 63) argues that: 'collocational patterns carry meaning and can be culture-specific. This, in addition to their largely arbitrary nature, gives rise to numerous pitfalls and problems in translation'. Looking at English/Arabic collocational relations, one may discover that the first category has to do with an important area of collocation based on the use of conjoined phrases on the pattern 'X and Y' (See Dickins *et al* 2002: 71). Some collocations of this kind have become established idioms. This is one of the areas where English and Arabic differ collocationally in terms of the word order of these conjoined phrases. As mentioned earlier some idioms are special cases of fixed collocational phrases and have a meaning as a whole. These are idiomatic expressions with a fixed order that remains unchanged.

This word order is governed by certain factors. Sometimes ordering takes place alphabetically, or with regard to pronunciation and the musical sound-effect arising, phonologically speaking, due to 'the economy principle' or rather in more general linguistic terms, the principle of 'the least effort' of the physical movement of the lips associated with the utterance of certain lexical items. Consider for example, the following Arabic expression **يكسب قلوبهم وعقولهم** which as a result of the correspondingly sticking to the original English order (to win their hearts and minds) reflecting more difficult version to pronounce, than **يكسب عقولهم وقلوبهم** (literally, *to win their minds and hearts*), in accordance with the above-mentioned principle. This is partly because the pronunciation of the Arabic bilabial stop (plosive) voiced sound /ب/ is less constrained by the fricative pharyngeal voiced sound /ع/ than it is by the uvular voiceless stop (plosive) sound /ق/, in terms of fluency in pronunciation, and

partly because of the similarity of the manner of articulation between the /ب/ and /ق/, in terms of being both stop (plosive) sounds. At other times the order happens due to logical considerations in terms of structural, spatial, temporal or even quantity constraints. Consider for example 'Salt and pepper'. The word order of these expressions is based on what is used more is mentioned first. It is worth noting here that retaining the same word ordering of the Quran is very important as it is sometimes governed by religious principles.

The second category of collocations has to do with idiomatic habitual emphatic factors. Among the idiomatic idiosyncrasies of English are a large number of phrasal collocations, in which two words are habitually used together for the sake of emphasis. These are known as Siamese Twins. Many general Siamese Twins are purely tautological, a synonym or near synonym being added simply for emphasis. 'Betwixt and between', 'bits and pieces', 'leaps and pounds'. For Fowler they are used to convey a single meaning. Some of them therefore are indivisible because one pair is used in an archaic sense and would not be understood if used alone. This category is fruitful source of clichés including 'kith and kin', 'hue and cry', 'might and main', 'odds and ends' 'hips and thighs'.

Thirdly some phrases involve other habitual collocations. This kind is formed by contrast of the two alternatives, some of the commonest are:

Sooner or later

For love or money

To make neither head nor tail of

Sometimes two alternatives are joined together to make inclusive phrases; 'Ups and downs', 'To and fro', 'Ins and outs' to mention only few. Also, some Arabic collocational idioms appreciate the involvement of the conjunction و while others do not. These are known in Arabic as الثنائيات, (literally, binary pairs) which is a suitable term for many words, that linked in pairs by 'and' or 'or'. Some collocational components of this type are repetitively mentioned in the Quran and have their counterparts in other languages. Other specific collocational forms are originally

peculiar to Quranic discourse and therefore they are usually translated differently, among these are the followings:

حجته داحضة (Q 42:16)

Futile dispute (Yusuf Ali) Invalid Argument (Saheeh)

الدرك الأسفل (Q 04: 145)

The lowest depth (grade) (Hilali) The lowest abyss (Rodwell)

حكمة بالغة (Q 54: 05)

Mature Wisdom (Yusuf Ali) Effective Wisdom (Pickthall)

بشق الأنفس (Q 16: 07)

With great trouble (Pickthall) With Souls distressed (Yusuf Ali)

شغفها حبا (Q 12: 30)

Smitten her to the heart with love (Pickthall) Fired her with love (Rodwell) Inspired her with violent love (Yusuf Ali), She loves him violently (Hilali) , Impassioned her with love (Saheeh)

تزدري أعينكم (Q 11: 31)

Your eyes look down upon (Hilali), Your eyes do despise (Yousif Ali) You eye with scorn (Rodwell)

إجترح السيئات (Q 45: 21)

Seek after evil ways (Yusuf Ali) Earn evil deeds (Hilali), Whose gettings are only evil (Rodwell) Commit ill-deeds (Pickthall)

The final category of collocation relates to colours. One of the commonest examples of the difference between English and Arabic in the word order of collocations has to do with the colours 'black' and 'white', which if translated into Arabic will produce a version that favours the fronting of 'white'. In both Arabic and English colours collocate with generic adjectives, such as 'dark' or 'bright', literally, غامق and فاتح respectively. However, more particular adjectives are considered peculiar to specific colours. Unlike English, Arabic in this regard is more specific, as each colour has almost only one adjective. Consider for example:

اسود فاحم (حالك/ داكن) jet/pitch black ابيض ناصع /فاتح pure /brilliant white

أحمر قان	flaming /fiery/ vibrant red	اصفر فاقع	strong yellow / 'fawn'
(ريان) أخضر يانع	bottle/ rich green	ازرق غامق	deep blue
لون حائل	faded 'strange' orange colour	ألوان زاهية	vivid colours

English, on the other hand, exhibits a wider range of adjectives with regard to colour and displays variable collocational adjective-based sets, thus more than one colour may share the same adjective. For example see *Oxford Collocations Dictionary* (2002:133).

In the Quran, yellow is mentioned together with its collocational component **فاقع** (literally, *bright/rich/deep*), which can lead to different interpretations. Consider the verse (Q 02: 69):

قال إنه يقول إنها بقرة صفراء فاقع لونها تسر الناظرين

He said: "He says: A fawn-coloured heifer, **Pure and rich** in tone, the admiration of beholder!" (Yusuf Ali)

(Moses) answered: Lo! He saith: Verily she is a **yellow** cow. **Bright** is her colour, gladdening beholders. (Pickthall)

Although approaches to translating metaphor are divergent, they however still share some common-sense perspectives regarding its nature. For example, they still agree that the factors involved in translating metaphor are very complex (Al Misned 2000: 96). They also agree that the literal meaning plays a significant role in the interpretation of the metaphor (See Mooij, 1979: 13). Further, it is agreed that, regardless of their different typology and classifications, metaphors depend on their functional relevance to the communicative situation in which they occur. More particularly, scholars agree about certain generalizations regarding the mechanisms that regulate causal relation belie the true nature of metaphor. The following inversely related generalisations are adopted from the views given in the works of Newmark, Dickins, Mooij, Goatly, and Fowler. The reason for mentioning them, at this point, is to prepare the ground for the translatability of metaphor discussed later on:

1. Chronologically speaking, the more contemporary a metaphor is, the more intercultural it is. The opposite also holds true, the less modern the metaphor is the more cross-cultural it tends to be.
2. The wider the range of literal applicability of a word, the less chance it has of being used metaphorically, because whatever the meaning it produces might be, it is still within the range of its literal possibility.
3. The more the metaphorical utterance remains unfamiliar, surprising the reader and disturbing the smoothness of the discourse, the more live it becomes.
4. The less the quantity of information conveyed by a metaphor, the easier that metaphor can be translated.
5. The more the metaphor deviates from the SL linguistic norms, the stronger the case for a semantic translation, since the TL reader is likely to be as puzzled, shocked, etc. by the metaphor as was the original reader.
6. The bolder and freer the metaphor, the more easily it is translated, provided that the symbolic content of the original metaphors is taken into account.
7. The more general or abstract the metaphor, the less one is aware of it; the more dead it is, the more liable it is to literal translation.

5.5. TRANSLATABILITY OF METAPHOR:

In spite of the above-mentioned common generalizations regarding the nature of metaphors, translational problems hardly lend themselves to generalizations. This is so because metaphors are very sensitive to time and local culture. They therefore require a variety of translational strategies, as the translator has to choose between *transference*, which gives the TL version a certain local colour, and literal translation, which, if there is cultural overlap, still makes the metaphor comprehensible. Nida (1964: 219) states that 'if semantically exocentric expressions in the source language are translated literally, they are generally interpreted as endocentric, unless practical or linguistic clues signal that the expression used involves an unusual extension of meaning'. Under certain circumstances one would expect metaphors to be rendered by non-metaphors. For example, if there is no feature in the receptor culture corresponding to the referent in the source language, one must make some radical adjustments. Nida (1964: 220) argues that 'metaphors, however, must often be translated as non-metaphors, since the particular extensions of meaning which occur in the source language have no parallel in the receptor language'. Therefore, in order

for a translator to achieve successful close rendering of a metaphor, two main characteristics are required:

Full linguistic competence in both SL and TL

An intimate knowledge of the two cultures concerned.

The translation of any metaphor is a small model of all translation process, and offers a wide range of optional strategies. Literal translation, therefore, might be the first method to be applied by the translator, but should that not be adequate, other methods might be enlisted and approved, i.e. the general three strategies of non-literal translation: addition, alteration and deletion. Newmark (2003: 113) states,

Nevertheless, in principle, unless a literal translation 'works' or is mandatory, the translation of any metaphor is the epitome of all translation, in that it always offers choices in the direction either of sense or of an image, or a modification of one, or a combination of both, as I have shown, and depending, as always, on the contextual factors, not least on the importance of the metaphor within the text.

He (1985: 298) also states that language itself is a metaphorical web and that metaphor is literally, translation, and dead metaphor, i.e. literal language, is the staple of accurate translation. Metaphor and translation both transfer to another space. The sensitivity of the translator towards a metaphorical sense is therefore the key element for a successful translation of metaphors. This approach has to do with the translator's choice of the appropriate equivalent in dealing with figurative language in terms of whether the translators have to retain the same stylistic register in order to keep the local stylistic flavour of the source culture, or whether they have to modify or add to the text in order to meet the target reader's expectations and satisfy the target culture requirements of acceptance due to the fact that different generations' expectations require different translations of the same text within the same language (see Chesterman, 1997: 118). The translatability of metaphor is determined by the extent to which the cultural (i.e. referential) experience and linguistic (i.e. semantic) associations on which it draws are shared by speakers of a particular TL (Newmark, 1981: 49). The choice of the appropriate metaphorical equivalent, therefore, depends always on both the linguistic and the cultural conventions alike. On recognition of a metaphor, by realizing that the sentence is literally unfit or false, a distinction between what is said and what is meant should be drawn. This separation between the apparent meaning and the intended meaning is very important in translation. It might be a good

way by which we approach any text in general and a metaphorical text in particular. Having said that, translation of metaphor then goes through any of the following possibilities adopted from Newmark's model:

1. Literal translation: when both sense and image of a metaphorical item of the SL have a plausible similar equivalent in the TL. In other words, reproduction of the same image in the TL by the rendering of the original vehicle in the SL by the same vehicle in the TL provided that the vehicle has comparable frequency and currency in the appropriate register of the TL. Newmark (1981: 88) claims that such a procedure is common for one-word (simple) metaphors, although in many cases a spatial metaphor is hardly perceptible. Transfer of complex metaphors or idioms is much rarer and depends on whether there is linguistic as well as cultural overlap, or universal experience, between the two concerned languages.

2. Modification: when SL image is replaced by a different TL image with more or less the same sense. Newmark (1991: 171) determines the cases where the translator may change the metaphorical image as follows:

they may do it for several reasons. If the SL metaphor is a standard metaphor which does not exist in the TL, they have to change it whether it is universal, e.g. 'in the cold light of the day', à *tête reposée*, 'in new light', *mit andern Augen sehen*, or cultural, 'carrying coals to Newcastle' (a cultural fossil), *porter de l'eau à la rivière*. If it is a bizarre metaphor in an informative text, they may change it because they think it inappropriate; *la démographie galope*- 'there's a population explosion' and thereby they are implicitly criticising the SL original.

The original vehicle in the SL can be substituted by a corresponding TL vehicle provided it does not clash with TL culture expectancy. However, when metaphors are complex they may be converted to sense regardless of whether they exist in the TL or not. Such metaphors are usually mothly, clichified and also often very archaic (see Newmark, 1981: 89). Modification of metaphors is also a common procedure if, in a non-expressive text, the SL metaphor is too bizarre or flowery.

3. Combination: by keeping some of the metaphorical effect for the educated reader and giving an explanation to the normal and less learned reader. That is to say, the same metaphor is reproduced combined with grounds. According to Newmark (1981: 91), this procedure suggests a lack of confidence in the converted metaphor's power

and clarity but it is instructive as the image is only reproduced fully with the aid of further explanation. Occasionally the translator who transfers an image may wish to ensure that it will be understood by adding an explanatory gloss.

4. Translation of metaphor by simile plus sense (grounds): in order to clarify the implied contextual or cultural elements for the normal reader if there is a risk that the simple transfer of metaphor will not be understood by the majority of readers. Therefore, the knowledgeable TL reader has the chance to experience an equivalent effect through the metaphorical image while the lay reader is simply given the sense. This procedure is also referred to by Newmark (1981: 90) as the 'Mozart method', in the sense that it resembles Mozart's technique of pleasing both the connoisseur as well as the less learned listener equally. According to Newmark (2003: 110), this can be achieved through additional explanation, for example, when one explains 'the Athens of the North' by adding 'Edinburgh'. Alternatively, metaphor can be reduced to a simile only, as it is more restrained and scientific than a metaphor, by retaining the image in order to smooth the metaphorical shock, particularly if the text is not emotive in character.

5. Hampering: where cultural or linguistic obstacles might hamper translation of the metaphor. For instance, a poetic metaphor is based on a grammatical peculiarity of the SL. Newmark considers taking cultural overlap between the concerned languages and universal experience into account as a very important factors in the successful transfer of metaphor to the target language. The procedure is common and recommended for any shift or replacement of an SL by a TL image which is too remote from the sense or the register, i.e. in the case of original metaphor

6. Paraphrasing: this is when metaphor is rendered by a non-metaphorical expression in the TL. This occurs when both languages are not correspondent regarding several factors including current frequency as well as the degrees of formality, emotional tone, generality, etc.

7. Omission: where the metaphorical images are neither important nor the focus of attention, i.e. in the case of 'Dead Metaphors'. In this case, metaphor might be deleted together with its sense component, provided the SL text is not authoritative or

expressive of the writer's personality. That is to say, unless it is authoritative or expressive text, the metaphor can be dropped completely if it becomes redundant or of marginal importance in the TL. The translator therefore ought firstly to consider the intention of the original text and its sets of priorities before omitting the metaphor. Thus deletion of metaphor can only be justified empirically on the grounds that the metaphor's function is fulfilled elsewhere in a nearby part of the text.

8. Compensation: a frequently recommended procedure provided that its function and sense might be achieved in some form of compensation elsewhere in the text. It can still be attempted for original metaphors in literary texts only; otherwise it may be invalid or even artificial, since it will be taken as an invitation to inaccuracy. The translator may prefer compensation to translation, that is producing his metaphors elsewhere where he thinks they will achieve maximum effect.

CONCLUSION OF CHAPTER FIVE:

Generally, this chapter discusses metaphor and its relation with other figures of speech. In spite of the fact that most of the figures of speech are similarly important, metaphor has received a particular emphasis due the fact that it is of a highly importance as Newmark (2003: 104), considers translating metaphor as the most important particular problem that faces the translator. Metaphor also receives such particular attention due to its elusive and illusive nature, as metaphors usually assign two co-existent or inter-existent types of meanings (deep/surface, implicit/explicit, literal/non-literal or live/dead metaphors), i.e. what is said and what is meant. Moreover, metaphor is a translational problem of an elusive nature linking several paradoxical elements to each other by playing the role of a juxtapositional character. Being a special case, in terms of its nature, scope, content, typology and translatability and being the focus of interest for this study, metaphor is therefore dealt with solely in a separate chapter. All the above facts as well as the reasons that are mentioned in the introduction are adduced to support the fact that it is worth further investigation and typically requires rather different treatment in translation (Dickins *et al* 2002: 148).

Traditional thinking regarding disciplinary separation in modern languages, cultural studies, linguistics etc., (see Munday 2002: 190), is being replaced by an all-encompassing approach that views an intermingling of all these fields, as besides being a linguistic oddity, a metaphorical expression can also be considered culturally bound, and therefore belongs in these two fields. One of this study's aims is to explore to what extent metaphor can contribute in bringing these two branches of knowledge back to each other by taking translation from both linguistic as well as cultural perspectives. Being so widespread, metaphors are practically useful and play a great part in the development and growth of languages in both initial and early stages as well as in later and more recent times (Mooij 1976: 11-12).

Since the major consequence of the *cultural turn* is that the literal method of translation is no longer the only valid option, in principle *original* metaphors, particularly in authoritative and expressive text, should be translated literally- whether they are universal, cultural or obscurely subjective (see Newmark, 2003: 112). Even though metaphor as a tope, from a theoretical viewpoint, has not been thoroughly explored in this chapter, yet, from a translational perspective, this chapter has explored general possible techniques for translating metaphor, particularly by touching on the subject from the cultural-differences angle to pave the way for the following analysis. In this sense this chapter therefore forms a link between the theoretical approach to metaphor and the practical approach examined in the following chapters, which discuss instances of metaphor in the Quran.

This chapter therefore has considered the significance of metaphor in both Arabic and English linguistic thinking by tracing the relevance of the theoretical nature of metaphor in both cultures to the process of the translation of metaphor because English and Arabic characterize metaphors differently. The comparison between the two systems can provide good evidence to help in verifying or refuting the hypothesis of the cultural and linguistic convergence between English and Arabic over time. Dickins' fusion of Newmark's several categories in two major categories of *lexicalized* and *non-lexicalized* distinction can be taken as an evidence of proximity between the Arabic and English systems. Yet, Dickins *et al* (2002: 148) justify their classifications by stating that from the point of view of translation, the importance of the distinction between lexicalized and non-lexicalized metaphors is not that it should

be absolutely true, but that it provides a reasonable way in the great majority of cases of distinguishing two major classes of metaphor,

Although this study is not in a full agreement with Newmark's metaphor classification, all his categories are taken here as a measure of convenience for an argumentative. From analytical perspective, his inclusion of most figures of speech under the category of metaphor meets the purpose of this study as Dickins (2005: 238) puts it 'all of Newmark's categories raise theoretical and analytical issues'. His wide approach to metaphor is also heavily drawn on here due to the fact that Newmark is one of the few scholars that excessively discusses the concept of metaphor from a translational perspective. He comprehensively covers the issue by giving exhaustive techniques and translational procedures in his two major works *A Textbook of Translation* and *Approaches to Translation*. He also gives considerable hints on metaphor translation in his other works i.e. *About Translation* and *Paragraphs on Translation*. His views therefore are adopted as the bottom line general guide for the main points of this chapter.

This work is concerned in the first place with the translation of Quranic metaphor into English and rather than with a general survey of the literature on metaphor. However, through a survey of the common treatments of the subject, there is still a necessity to note the lack of comprehensive and larger successful theory of metaphor. All exhaustive treatments of the subject either involve or are based on the insights of already existing theories of metaphor which are criticized for having some points of weakness. Thus the lack of such a complete theory leads to many different interpretations and views regarding the nature, content and the scope of concept of metaphors, which according to Mooij (1976: 10) need not be disastrous. Such lack of a constant theoretical system of metaphor also results in the fact that scholars' views and efforts appear to be generalizations rather than theories as such.

In terms of translatability, the lack of a systematic theory of metaphor negatively affects the consistency of metaphor translation, as it requires a wide range of translational procedures, in terms of the impenetrability in finding and determining consistently the most plausible translational strategy for rendering metaphors. A large number of translational possibilities are, therefore, set up. Metaphor due to its

deceptive and misleading nature, necessitates also certain abilities. The sensitivity of the translator and the intuitiveness of the native speaker are the two key elements in dealing with figures of speech in general and in rendering Qurainc metaphors, in particular. Thus, metaphorical usage in the Quran is related to the different types of metaphor identified in the linguistic tradition in different parts of this study. One cannot translate unless one understands the message. In order to translate the Quranic text properly, one has to be familiar with these traditions peculiar to the Quranic text. Such textual features, as Dickins (2005: 264) believes, are central for understanding metaphor.

With all the above skeletal accounts of the specific aspects and characteristics of metaphor in mind, more emphasis will be given to the most relevant ones, which will be fleshed out through the course of the analytical discussion of the chronological influence in the following chapter, as the chorological aspect is considered to be the most important factor here and will be the focus of interest of the coming chapter. In other words, the following chapter will support the idea of taking the translation of the Quran chronologically as the analytical data of this study. It will examine the chronological hypothesis of the study by tracing the rendering of the metaphors of the Quran throughout different periods of time. Chronologically, linguistic problems can be solved in one way or another, since they are not influenced as much by the development of time. However, other tensions will be viewed analytically through the discussion of the strategies adopted by the translators of the Quran into English. Thus the coming chapter will also analyse the metaphorical language of the Quran and explore the potential patterns involved in order to highlight the various translational strategies identified and applied in the targeted English versions, i.e. diachronic changes in approaching the metaphors of the Quran.

CHAPTER SIX / CHRONOLOGICAL EVOLUTION PATTERNS

Chapter Six

Chronological evolution patterns

6. CHAPTER SIX: CHRONOLOGICAL EVOLUTION PATTERNS

The remaining two chapters constitute the analytical part of this study; each chapter will test analytically one of the main hypotheses. Whilst the analysis in the present chapter concentrates linguistically on text patterns by examining and tracing chronologically the rendition of the figurative language of the Quran through metaphorical discourse, the coming chapter will focus culturally on the Quran translators' profiles and their cultural back ground, thus meeting the general criterion of the study by looking at the translation process both linguistically as well as culturally.

Chesterman (1997: 113) highlights that certain types of cultural pressure and the political climate of the time of the translation might exert an influence over the translator's choices. He concludes that the translator's choice of implementation of a given strategy derives ultimately from the norms of translation and is presumably motivated by the translators' understanding of the reader's expectation and by the translators' own cultural background and personal ideology. He (ibid) goes on to state "If they are members of the target culture, they themselves may not have wished to go against these norms". In this very sense, cultural orientations that govern the translation process and motivate the translator's choice, which might be considered as a sort of patronage, are the translator's

Language orientation

Religious orientation

Time and place of origin (provenance) orientation.

- Place (Spatial horizontal configurations)
- Time (Temporal vertical segmentations)

Most of the above elements will not be fully discussed here but will be returned to in the following chapter. For convenience, the analytical discussion of this chapter will be limited to the last principle only. In other words, this chapter will focus on the third element only, namely, Time and Place orientation. Michael Cronin (2003: 19) states, "human beings are very much of a time and place". For chronological convenience, time in particular will be the main focus of this chapter, as more details will be given

about the factor of place in the next chapter, along with the other orientations of the translator's profiles and cultural backgrounds, viz. religion and language. In fact, time is very relevant to Quranic translations (as they are performed through different stages of time) because the effect that a given message may have on a particular speech community cannot be measured against a different one that is remote in time and space. The metaphorical language of the Quran will therefore be chronologically tested here under the following three sub-hypotheses:

1. **Whether** the translations selected below opt for modern or archaic forms of language.
2. **Whether** metaphors in the Quran are translated literally, or whether translators endeavour to find figurative equivalents from the set of the available options in the TL for the meanings of the original work.
3. **Whether** translators of the Quran tone down the strong register of Arabic metaphors or whether they keep the same strong tone.

THE DATA OF THE ANALYSIS:

The data of these two chapters will be mainly specific to the Quran. Exclusion of other worthy material in the analytical chapters has been due to space constraints, as they fall outside the scope of the focus of these two chapters, which is to give a clear view of the rendition of the metaphorical language of the Quran. Thus the data of this chapter is based on certain translations of the Quran ranging from the earliest versions up to the latest ones. These English versions have been selected to reflect different periods of time (classic/old – middle-modern/recent) and there are two versions for each period, along with the original text of the Quran. Each of the above-mentioned hypothetical orientations will be chronologically analyzed through six targeted English Quranic versions. The English versions are those of Sale (1749); Rodwell (1861); Ali (1934) [three different versions will be used here, with mention of the other two being made where differences exist]; Asad (a preliminary limited version was published in 1964, his complete edition was published in 1980); Arberry (1998) and Abel Haleem (2005). More weight will be given to the contemporary versions where linguistic development and hence convergence is expected to exist. Saheeh (1997) and Hilali (1417 A.H.[corresponding to 1997]) will also be occasionally consulted in order to shed more light on certain issues.

In these time-based orientations, the focus will be on whether or not there is a push towards *cultural proximity* between the two languages, as a result of forces such as mass-media, satellite in particular as well as information technology, specifically 'the digital techno-sphere of terminal internet connection' (Cronin 2003: 28), and if so, whether this *cultural proximity* leads to any *linguistic convergence* as well. As chronological evolution is the main concern of this chapter, the publication time of these translations will be the main focus of interest rather than the translator's cultural background, although some background information will be given for each translator whose versions are analyzed in the coming chapter. The chronological aspect of these three hypothetical orientations will attempt to build on the accounts of the figurative group-categorizations already laid down in chapter four. However, greater attention will be paid to the metaphorical employment of morphological patterns, because the awareness of these morphological differences will help in reaching well-balanced and accurate judgments when translating. They will be looked at here under specific sub-categories such as morpho-polysemy and morpho-synonymy.

Before moving on any further, it should also be stated that it is neither the intention nor the purpose of this study to assess these versions of English translations of the Holy Quran. The purpose of these chapters is not to judge or to find every single fault that has occurred. Simply, because the Quran can be interpreted in different ways and the polysemic nature of its terms allows many various interpretations, all these translations may still stand true. Rather, the two main reasons for analyzing the English versions are:

- a) To draw attention to the cultural/linguistic gaps between the two systems and to identify chronologically what strategies have been implemented by the translators in order to bridge these gaps.
- b) To highlight that the translators sometimes do not fully appreciate the previously-mentioned salient characteristics of the unique language of the Quran and seem oblivious to the significance of its stylistic features which are as subtle as its metaphorical patterns in relation to the deliberate word-choice as well as structure-shifts.

However, comments and remarks made here on the examples of a somewhat judgmental nature are not meant to belittle the efforts or qualities of these translations,

all of which have made a useful contribution. The comments are merely meant to illustrate how the methodology to treat metaphorical constraints is differently utilized in these translations through different periods of time and by translators belonging to different cultural backgrounds.

THE METHODOLOGY OF THE ANALYSIS:

The methodology that will be applied to the examples given in the analytical parts of this study will have a broad focus, as each single example will be approached both inductively and deductively. That is, each example will have an introductory explanation based on exegetical work, particularly with regard to the twelfth-century grammarian and Quranic commentator Al Zamakhshari's, as his book (tafsir) *Al Kashshaf* is considered the most metaphoric-oriented work. This introductory explanation will be viewed through the following presumed procedures:

- A cursory look for the general meaning of the whole intended context (contextual-level focus).
- Further deeper insights for the secondary hidden meanings of the metaphorical key expressions, which contribute to make the meaning even clearer, by testing them on the synonymy level (word-level focus).
- A look at minor combinations of words; collocational phrases, phrasal verbs and prepositional phrases (phraseology-level focus).
- An examination of wider contextual bases for the use of overt linguistic devices and 'intra-contextual references; connectors and formal markers of contextual cohesion' (Chesterman 1997: 98) linking sentences and even larger sections (sentence-level focus).
- Elaboration on whether there are any thematic links or cross-references between the verse(s) under scrutiny and other verses within the same Surah or with other Surahs that characterize the harmony of the whole Quranic text; 'the logical arrangement of information, at ideational level' (Chesterman 1997: 111); a look from the standpoint of general coherence, a feature specific to the Quran known in Arabic as **النظم** (literally, order, arrangement, organization, composition). In the Quran this feature 'is not only remarkable in itself, but also is integral to the meaning and interpretation of the Quran' (Mir, 1986: 03). The Quranic text works as one whole unit and is majestically self-sufficient since different parts of the

Quran explain and interpret one another (Textual-level focus).

This introductory explanation of the general meaning of the verse(s) under scrutiny will be followed by:

- The Source Language Text (the original Quran).
- The Target Language Texts (the Quran translations selected for each chapter) together with the relevant translator's footnotes about the component verse(s) [here the word(s) at issue will usually be highlighted]. This will give the reader an excellent chance to see what differences in effect can be discerned when comparing the different translations with the original Arabic text and with each other.
- A commentary highlighting the strategies implemented by the different translators based on chronological focus (for this chapter) and on the translator's cultural-background (for the coming chapter).

In order to prove that a certain linguistic feature used in the Quran is a purposeful stylistic phenomenon rather than a co-incidental feature and hence is worth investigating, several examples of each feature have been cited. This in return has made these two chapters lengthy ones as each example is accompanied by six translation versions to demonstrate chronological development/cultural reflections. Reducing the examples to the minimum extent possible, may negatively affect the findings of the research. Alternatively, most of the English translations of these examples are moved to separate Appendices; *Appendix I* includes the examples used in chapter six and *Appendix II* includes the examples used in chapter seven. Where necessary the English text will be provided, alongside a back-translation of the parallel Arabic version. In most of the cases that will be used in the analysis, the main factor that will be involved is the actual Arabic wording of the verses. By concentrating more on the language-specific issues and limiting down the analysis process to the narrowest metaphorical extent possible, readers who are not familiar with the previous cited special characteristics of the Quran will therefore still be able to follow the given examples. Therefore, no great knowledge of Quranic external information will be needed to judge the examples. A person who is well grounded in the Arabic language will be able to understand the points raised and benefit from the interpreted wording of the verses. Before we commence the chronological analysis it

might be convenient, at this stage, to give a preview of the historical development of the Quranic translation:

THE CHRONOLOGICAL History of the Quranic translation:

The Arabic Quranic text is one fixed version translated into different languages throughout different periods of time. English has had its fair share of Quranic translations. Neal Robinson (1996: 291) mentioned that there are over forty English Quran Translations not to mention those in other languages. Since this chronological development has occurred in the target text (TT) only, especially considering the target text is the dominant part of culture; it is quite difficult to address the following concerns regarding the differences of the nature of the ST and TT:

1. The time gap between the original and the translation.
2. The time gap between one translation and another.

The history of the translation of the Quran is a long one and shows progress towards the closeness to the original message through chronological development. Theoretically speaking, this chronological development of time is thought of as a positive element leading towards better-translated versions of the Quran, particularly in improving on early attempts. In recent years there have been a number of English translations of the Quran or, more accurately, revisions of existing ones. The stated purpose behind these works has most often been the correction of certain errors, either linguistically or those pertaining to meanings measured against Islamic beliefs. Even the title of the Holy book itself was no exception to correction. The English equivalent version(s) of the Arabic word قرآن has passed through different stages. It has often been rendered in English as 'Coran' or 'Koran', but these older Anglicized forms are gradually being replaced by recent forms such as 'Qura'an' and 'Quran', which reflect more the correct Arabic transliteration and pronunciation of the word.

Alexander Ross' work (1649) was the first attempt to translate the Quran into English from the version by Du Ryer. Ross's version, however, was described 85 years later by Sale (1734: 19) as having mistakes on every single page, besides frequent transpositions, omissions and additions, which is fairly understandable and therefore excusable due to the fact that it was a translation of a translation which always leads to a further loss of meaning anyway. Unfortunately, this was the standard English

translation of the Quran, for a greater part of Europe, for around a century. Gorge Sale's later work includes italicised commentaries embedded in the text, which help to make the Quran more understandable to an English-speaking audience. This improvement took place over approximately a century. The difference between the two versions is indicated by Arberry, the translator of a highly praised version of the Quran, who says (1964: 12) "The superiority of Sale's to Ross is evident in every line; not only had he a good grasp of the Arabic language ... but his English is more elegant and mature."

Sale's translation was undoubtedly the most famous version for over two centuries. It has gone through 30 editions and was translated into several other European languages. The original English version alone has seen over a hundred and twenty editions. Nevertheless, Sale's version was also criticized later for being inaccurate and containing many mistakes and Sale himself has been accused of not fully grasping the Arabic language of the Quran. Later on, many other attempts at translating the Quran into English were carried out by English writers who largely based their translations on Sale's version or other non-Arabic versions such as Rodwell's (1861), Palmer's (1880) Bell's (1937), Arberry's (1955) and Dawood's (1956) to name a few (see Qadhi 1999: 357-9). The chronological orientation of this study is based on the importance of viewing different approaches by comparing different translational strategies of a particular sacred text, in this case the Quran, into one language i.e. diachronically or synchronically at the time when each translation was published. The chronological aspect should therefore be taken into account in translating the Quran.

The considerable theoretical development in translation studies during the last three decades could be supposed to have had a comparable impact on practical translation and it is interesting to see whether such an impact has a parallel chronological existence in the translation of different versions of the Quran. In other words, have the recent versions been treated differently over the development of time considering that different generations' expectations require different translations of the same text within the same language. Chesterman (2000: 118) explains "It is thus quite natural that certain texts (usually canonized ones) should be translated over and over again, as new generations have different views and different expectations of what a translation should be.

Newmark (1991: 44) also highlights the importance of retranslating the same text for different generations. He argues that translation has several purposes, one of which is to act as a bridge between the two cultures (SL and TL), while another is to translate the 'world's great books'. These 'great books' should be translated anew for each generation because the literary taste of the audience differs from one time to another. However he warned about falling victim to the trap of the temptation of reducing the figurative sense. He observes this ancient purpose of translation by stating:

to translate the world's great books, the universal works in which the human spirit is enshrined and lives: poetry, drama, fiction, religion, philosophy, history, the seminal works of psychology and politics, of individual and social behaviour. These are the works which in principle, should be retranslated for each generation, where the universal outweighs the culture. Yet here the translator has to resist the temptation to be too explicit, to reduce the metaphor, the symbol, the connotation, to sense; the translation, like the original, is written to delight as well as to instruct.

Needless to say translating the same text several times into the same language leads to richness, opens new shades of meaning, flavours the text differently and even deeply, but above all helps to comprehend all the intended possible meanings. The issues that will be raised by almost all the examples below are certainly metaphor-based in origin, and as can be seen in the previous chapter metaphor in its broadest sense gets involved with many aspects of translation. Upon closer scrutiny metaphors tend to reveal deeper conceptual problems bound up with such factors as the chronological influence on the meaning of given words; the right choice of the consulted dictionaries (classical/modern orientation), and the concept of literalism in terms of the right choice of target equivalents (literal/non-literal orientation). It is therefore important for these forms to be rendered by terms involving the closest metaphorical register according to source and target linguistic norms as well as the awareness of both cultures (metaphor downtoning orientation). The question of whether the Quran is translated in modern or classical language will be our starting point for the analytical part of this chapter. This orientation however serves basically as a chronological introductory gateway and hence paves the way for the other two. Thus, this orientation will be chronological rather than metaphorical in focus.

6.1. MODERN/ARCHAIC USAGE ORIENTATION

This orientation will analytically examine whether translations opt for archaic or modern forms of language 'to translate from Arabic classics in a way attractive to a reader unacquainted with the original tongue and civilization associated with it' (Lefevere, 1992: 86). Two possibilities govern this orientation. On the one hand, there is a trend that the Quran should be translated in a unique style that is suitable for modern-day readers and also suits non-Arabic Muslims' present situation, i.e. a style that would be more amenable to the present time. The thinking is that a translation is meant to meet today's generation's expectations since translators considerably 'conserve the literature and culture of the past through the new translations that are demanded by each age in order for texts to continue their dialogue with the present' (Cronin, 2003: 38). Abdel Haleem (2005: xxix) appreciates that it would be better for ease of understanding if the Quran is rendered in modern language. He states that his translation "is written in a modern, easy style, avoiding where possible the use of cryptic language or archaisms that tend to obscure meaning". To him, a translation of the Quran therefore ought to display accuracy, clarity, flow, and currency of language. As the language of the original Quran does not rely, in the first place, on archaism or pompous language for effect also the language of a translation, no matter how simple and straightforward, should not descend to an inappropriate level.

On the other hand, although such a view is admirable and its goals are praiseworthy, it conflicts with an opposed trend. Supporters of this contrary trend believe that the original text breaches the passage of time and place and therefore any translation should be kept as close to the original text as possible. With regard to the markedness that the original text may display, Hatim and Munday (2004: 70) argue that although the theoretical thinking on this issue in *Translation Studies* opts for the view that non-ordinariness ought to be preserved in translation, practice tells a different story. On reflection, for the Quranic discourse, the consensus would most probably be that the non-ordinariness of the Quranic text is worth preserving to let the Quran speak for itself, adding footnotes only where deemed necessary for explanation of points not readily understood or when more than one meaning is acceptable. Quranic ambiguity is preferably retained, in order to leave the doors open for further different future interpretations. The modern readership of the SL and TL alike are facing similar

difficulties in understanding the message, as both have to approach the same technique by consulting Quranic exegeses for help in grasping the proper intended message.

The class and educational level of the originally intended readership of the Quran was very different in ancient times, making one think twice as to whether modern Quran translations are better to keep the classic tone, register and generic level of the original text or whether they should accordingly be modernized in order to be understood by the modern reader. In both cases, clarity and accuracy play a key role, as the main point is to convey the message rather than to find unrivalled equivalents, i.e. the objective is to simplify and clarify the language for the benefit of all readers. Regardless of the level of readership and period of time, Newmark (1991: 169) insists on accuracy, stating that 'if manifestations of prejudice appear in an authoritative text, ancient or modern, they should be reproduced (as accurately as possible) in the translation'. Therefore, if the main purpose of translating the Quran into languages other than Arabic is to give the non-Arabic speaker the opportunity to know and understand about Islam, then it follows that clarity and accuracy are of primary importance in this process. Clarity and accuracy are the key elements to enable comprehension of the message so that the use of a modern and understandable level of language is required for the target reader. As stated by Newmark (1991: 170), cultural manifestations are merely evidence of cultural history, past cultural attitudes; but translation is into present-day language.

Looking at how these two elements are relayed in the English versions of Quran will be the common point for discussion of the three orientations. In this particular section, we will examine whether clarity and accuracy have been better achieved through modern or archaic forms. The section will also explore the impact of the chronological development over time on the most recent translations, i.e. whether the latest versions in English have kept the same archaic tone or if they opt for a modern register to make the reader's task easier. The above-mentioned controversial trends will be viewed analytically through the chronological development of the sense of words. However, such a chronological development can be a double-edged weapon. That is to say, it can lead to a better understanding of the interpretation of a given verse, but at the same time may add more modern senses, which might lead to a

wrong interpretation. Since their appearance in dictionaries is the most decisive factor to differentiate between lexicalized and non-lexicalized metaphors, it follows that the selection of a particular lexical item in terms of archaic/modern rendition is largely based on the use of either classic or modern dictionaries. The use of either type of dictionary in terms of classic/modern (closer to/distant from) the time of the appearance of this metaphor is also important and will therefore be the first window through which the chronological development is viewed.

6.1.1.1. DICTIONARIES:

The theoretical principles that govern the translation process are not the only tool that has an effect on the final production of certain texts. Otherwise all texts would be translated in the same way since translators use the same dictionaries and are bound by the same conventions. This is objectively true, because texts that belong to different cultures allow only a slight chance for literal translation. This fact leads to another more relevant point to this orientation regarding the use of either classic or modern dictionaries. Cronin (2003: 26) explains that:

Translation tools historically are not just other texts, previous translations or the technical infrastructure of the chirographic culture and print literacy, they also typically refer to dictionaries and their precursors.

It is not the intention here to give an exhaustive description of the history of dictionaries. Simply it should be noted that as Arabic at the time of the Quranic revelation belonged to an oral culture, thus for the comprehension of the intended meaning of an Arabic term used in the Quran, it is better to use classic dictionaries, these were written as close to the time of revelation as possible. However, for actually rendering the term into English, the latest dictionaries should be consulted. What is far more significant at this stage is whether using the modern or archaic form of language conveys the message of the original text faithfully.

On the one hand the reason behind using classic dictionaries is that the definitions of modern Arabic dictionaries, upon which contemporary translators frequently depend, are often at variance with the language of the Quran, reflecting a degree of change which has crept into the understanding of certain concepts with the passing of time. However, the classical definitions are worth preserving as it is important to identify the meaning of the Arabic words as used at the time of the revelation of the Quran

rather than the one(s) they have acquired in modern Arabic and this can be achieved by placing great emphasis on information gleaned from classical Arabic dictionaries. On the other hand the use of the most recent English dictionaries allows all possible new English definitions of a given concept to be taken into account, including the modern scientific views. This of course will give the English reader a wider view and confirms that the Quran is still coping with the progress of time. The only condition is that the intended meaning of the Original Quranic text is kept and closely rendered. Adoption of either strategy will be viewed through the following Quranic examples:

Example 01(Q13: 35):

مثل الجنة التي وعد المتقون تجري من تحتها الأنهار أكلها دائم وظلها

This Quranic verse includes the term **أنهار**, the primary meaning of which is 'rivers'. Paradise is frequently described in the Quran as having streams **تجري من تحتها الأنهار**. A back-translation of this Arabic phrase is 'under which rivers flow'. Abdel Haleem (2005: xxxii) argues that this 'may suggest to the English reader that the rivers flow underground, which is not what is meant in Arabic; rather the image is of a shady garden watered by many streams'. Having western culture in mind, Abel Haleem therefore suggests the alternative 'graced with flowing streams'. He goes on to justify his strategic choice by stating that the use of the word 'Graced' was intended to convey the generosity in God's gift to the people of Paradise, which is implicit in the Quranic text. The adjective 'flowing' is taken from the Arabic verb **تجري** (literally, 'to run') used in connection with these 'rivers'; while 'streams' was chosen above the more general 'rivers' as the impression is one of many small rivulets coursing throughout the garden, keeping it watered, beautiful, and fresh. In classical Arabic, the term **نهر** applies to any body of running water, from the smallest of streams to the widest of rivers. In modern Arabic the term has come to mean rivers and this may lead, in some cases, to a misunderstanding of the term. The translations of this verse illustrate which strategy is preferred and also show, where available, translators' footnotes in which they justify their choices:

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 01 of this category).

The translations of the above Quranic verse also differ regarding the rendering of the phrase **الذين اتقوا** [fear Him (Rowell), the righteous (Yusuf Ali), conscious of God (Asad), the godfearing (Arberry), those mindful of God (Abdel Haleem)]. For further discussion about this phrase and similar expressions, see the argument below under the category of polysemy regarding different interpretations of the polysemous word **تقوى**.

Example 02 (Q 12: 31):

The following example includes another term **متكنا** that is interpreted differently due to the chronological evolution of its sense.

فلما سمعت بمكرهن أرسلت إليهن وأعتدت لهن متكنا

In the above verse the sense of the term **متكنا**, has chronologically developed in Arabic from being a type of food **اللاترج** and **الزوملورد**, ('citron' and 'juice mixed with rosy-water') respectively [Ibn Qutaiba, 1973: 41], to food in general [Ibn Qutaiba, 1973: 180], to a banquet; the whole feast and entertainment (metaphorically) [Ibn Qutaiba, 1973: 180], to eventually the place where one reclines [Al Sabuni: 1981: 24]. Another term that appears in the above Quranic verse, although used tropically, its sense varies over time is **مكرهن** (literally, their cunning/ their deceit). The term is used here metaphorically to indicate sly talk. Through time, it has been expressed slightly differently in English versions, as 'cabal', 'malicious talk' and 'sly whispers', and with the passing of time 'gossips' may come to be included in further versions. It therefore can be seen that these two terms show subsequently an equal chronological development in the translation when scrutinized:

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 02 of this category).

Example 03 (Q15:16):

ولقد جعلنا في السماء بروجا وزيناها للنظرين

The above Quranic verse includes the term **بروج** (constellations). However Asad's footnote shows how the sense of this term has chronologically developed from *constellations* to include all the stars:

AND, INDEED, We have set up in the heavens great constellations, and endowed them with beauty for all to behold, [...] (Asad)

Footnote:

- *great constellations* : My rendering of بروج as 'great constellations' is based on the *Taj al-'Arus*; among the classical commentators, Baghawi, Baydawi and Ibn Kathir give the same interpretation, while Tabari (on the authority of Mujahid and Qatadah) explains this term as signifying 'the stars' in general.

Example 04 (Q 85: 01):

Qadhi (1999: 366) exemplifies another development of the above-mentioned term to include the sense of *Zodiacal signs*. He indicates this through the following Quranic verse

والسماوات ذات البروج

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 04 of this category).

Qhadi (ibid) explains that, in the above verse, Allah swears by the Skies full of البروج. In classical Arabic, this word is used to denote a constellation of stars. Later Arabic, however, gives it an additional meaning - that of the 'Zodiacal signs', which are included in modern dictionaries. The Zodiacal signs are signs from ancient Greek mythology, and play absolutely no role in Islam. On the contrary astrology has negative implications in Islam. Surprisingly, Yusuf Ali has been prompted to render the above term as this new concept.

Example 05 (Q25: 61):

Again the following Quranic verse includes the Arabic term بروج, and is translated differently. However this example has also included another two heavenly items namely سراجا and قمرا ('radiant light' and 'moon' respectively); which leads to different interpretations. Compare:

تبارك الذي جعل في السماء بروجاً وجعل فيها سراجاً وقمراً منيراً

Blessed be he who hath placed the twelve signs in the heavens; and hath placed therein a lamp by day, and the moon which shineth by night! (Sale)

Footnote:

- *A lamp*: i.e. The sun.

Blessed be He who has set in heaven constellations, and has set among them a lamp, and illuminating moon. (Arberry)

In the above verse the word سراج (literally, a radiant lamp) refers metaphorically to 'the sun'. Another similar exemplary verse might clarify this point as in it the sun collocates with the above-mentioned Arabic term سراج .

Example 06 (Q 71: 16):

وجعل فيهن القمر نورا وجعل الشمس سراجا

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 06 of this category).

Chronologically, the above example also shows how the translators vary in their treatment of the repetition of the term جعل (made/set up). Translators have different views on the purpose served by repetition and therefore whether or not it should be preserved. Earlier attempts view such Quranic repetition as being contextually motivated and therefore worth preserving, whereas Arberry and Abdel Haleem, obedient to the constraints of their time, suppress this repetition and opt for a modern fluent variation. English preference for lexical variation as contrasted with that of Arabic for lexical repetition may also reflect some metaphorical distinction between these two languages (See Dickins, 2005: 254). Another point to be stressed here is that the Quran usually uses the moon, unlike the sun, to signify an opaque item reflecting the light rather than producing it. This fits with recent scientific theories. The following verse and its translations might shed more light on these metaphorical interpolations, particularly Asad's footnote.

Example 07 (Q 10: 05):

هو الذي جعل الشمس ضياء والقمر نورا

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 07 of this category).

Metaphorically, the above-focused term سراج is used in the Quran to describe the Prophet Mohamed in the Quranic verse (Q 33: 46):

وداعيا الى الله بإذنه وسراجا منيرا

And as one who summons [all men] to God by his leave, and as a light-giving beacon. (Asad)

A key example showing the chronological expansion of the sense of a word can also be seen in the following Quranic verses. The two key words of which are: *a.* الميزان (the balance), and *b.* the polysemic term النجم classically (any stemless plant of that creeps along the earth) and modernly (the star)

Example 08 (Q 55: 05-09):

الشمس والقمر بحسبان و النجم والشجر يسجدان والسماء رفعها ووضع الميزان
والأرض ألا تطغوا في الميزان و أقيموا الوزن ولا تخسروا الميزان والأرض
وضعها للأنام

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 08 of this category).

Looking at the translations, one will notice that versions which depend on classical dictionaries render the term نجم as 'creeping plants' whereas the others translate the same term as 'stars'. A cursory investigation will also show that the earlier attempts have turned to the classical meaning of the term because of their relative closeness to the time of revelation. Apart from Abel Haleem, who states in his introduction that he depends on classical Arabic dictionaries for grasping the intended Quranic meanings, the latest versions opt for the modern meaning of the term. As far as strategies are concerned, it should also be noted that translators of non-Arabic backgrounds tend to adopt 'the plant' sense whereas the Arabic translators, apart from Abdel Haleem for the above-mentioned reason, come up with the common modern sense. Another translational point in these verses has to do with the Arabic verb وضع (literally; set), as this verb has a wide meaning in both Arabic and English. It, therefore, has a wider range of collocations in both languages, though of different restrictions 'which indicate the prohibition on permitted combinations of words in certain linguistic structures' (Hussein, 2001: 32). In the above verse, this verb collocates with الميزان

(the balance) as well as, however uncommonly, with الأرض (the earth) thus the Quranic discourse takes advantage of this linguistic feature to play on words to make a further pun in the form of a one-liner witticism. However, only Abel Haleem has tried to retain the same Arabic collocations by using the verb 'set' in both occasions, though as a prepositional phrase with 'down' in the latter.

From a metaphorical perspective, the point that is worth concentrating on here is that such use of modern dictionaries and hence modern meanings suppress the feature of *balancing* the wording of the Quran. This is because there is a fine line that links all these polar components; The Sun and Moon are heavenly objects whereas trees and creeping plants are earthly items. These elements are in balance indicating the phenomenon of polarity evident in the contrast between Heaven and Earth mentioned within these verses. There is similarity between the submission of the moon and the sun, on the one hand and the plants and the trees, on the other. However, this is not a case of co-incidental balance; rather it is the common norm of the whole original text of the Quranic discourse particularly wherever the word 'Balance' itself is part of the text as in the above mentioned example. Abdelfattah (1998: 222) goes even further by using the already mentioned Quranic verses (Q 55: 05-09) to prove that the theme itself sometimes fits with the structuring of the verses or words. He comments:

Allah forbids both transgression, and falling short in balancing, however allows the enjoying of something in between that is fair and proper. The unique feature here is the fact that the theme has to do with balancing and therefore the position of the allowance falls in between the two verses of forbidding; what can be more balanced than this, one wonders.

He concludes that the above verses do not show any signs to indicate that their meaning must be restricted to either a literal or metaphorical one. What they actually show is an adherence to words of concrete (particular) references from which the metaphor might be derived. The verses in this particular sense are unique in their wording as one does not have to twist the words to get to the metaphorical meaning, as is clear in the additions shown above. The use of the word الميزان is both as central and fundamental as all the other words that revolve around it. Consider also (Q 57: 23- 25):

ليكلا تأسوا على ما فاتكم و لا تفرحوا بما آتاكم والله لا يحب كل مختال فخور.
الذين يبخلون ويأمرون الناس بالبخل ومن يتول فإن الله هو الغني الحميد. لقد أرسلنا

رسلنا بالبينات وأنزلنا معهم الكتاب و الميزان ليقوم الناس بالقسط و أنزلنا الحديد فيه
بأس شديد ومنافع للناس

So that you may not despair over whatever [good] has escaped you nor exult [unduly] over whatever [good] has come to you: for, God does not love any of those who, out of self-conceit, act in a boastful manner- those who are niggardly [with God's bounty] and bid others to be niggardly! And he who turns his back [on this truth ought to know that], verily, God alone is self-sufficient, the one to whom all the praise is due! Indeed, [even aforetime] did we send forth Our apostles with all evidence of [this] truth; and through them We bestowed revelation from on high, and [thus gave you] a balance [wherewith to weigh right and wrong], so that men might behave with equity; and We bestowed [upon you] from on high [the ability to make use of] iron, *in which there is awesome power as well as [a source of] benefits for man.* (Asad)

Footnotes:

- *in which there is awesome power as well as [a source of] benefits for man:* Side by side with enabling man to discriminate between right and wrong (which is the most inner purpose of all divine revelations), God has endowed him with the ability to convert to his use of the natural resources of his earthly environment. An outstanding symbol of this ability is man's skill, unique among all animated beings, in making *tools*; and the primary material for all tool-making- and, indeed, for all human technology- is iron: the one metal which is found abundantly on earth, and which can be utilized for beneficial as well as destructive ends. The 'awesome power' *بأس شديد* inherent in iron manifests itself not merely in the manufacture of weapons of war but also, more subtly, in man's ever-growing tendency to foster the development of an increasingly complicated technology which places the *machine* in the foreground of all human existence and which, by its inherent- almost irresistible- dynamism, gradually estranges man from all inner connection with nature. This process of growing mechanization, so evident in our modern life, jeopardizes the very structure of human society and, thus contributes to a gradual dissolution of all moral and spiritual perceptions epitomized in the concept of 'divine guidance'. It is to warn man of this danger that the Quran stresses- symbolically and metonymically- the potential evil *بأس* of 'iron' if it is put to wrong use: in other words the danger of man's allowing his technological ingenuity to run wild and thus overwhelm his spiritual consciousness and, ultimately, to destroy all possibility of individual and social happiness.

With all of Asad's comments in mind, particularly that iron can be utilized for beneficial as well as destructive ends, one can catch a glimpse of balance between these two ends. In the wider context of the preceding Quranic verses, a balance can also still be found in terms of contrastive parallelism between *لا تأسوا على ما فاتكم ولا تفرحوا بما آتكم* (not despair over whatever [good] has escaped you) as opposed to *لا تأسوا على ما فاتكم ولا تفرحوا بما آتكم* (nor exult [unduly] over whatever [good] has come to you) . A similar element of contrast occurs between *الذين يبخلون و يأمرون الناس بالبخل* (those who are niggardly [with God's bounty] and bid others to be niggardly!) and *الغني* (literally; The Rich beyond need). All of these aspects seem to be brought together where *الميزان* is

mentioned, being the tool that weights (and hence balances) one thing against another. Additionally, *iron* in this particular verse collocates with the verb أنزل (literally, sent down) and Asad also adds (from on high). Interestingly, according to Zanadani, modern discoveries appreciate that iron is the only metal element that falls down from the heavens.

This stylistic balance is also reflected in the fact that Quranic words neither transgress by their banality nor by their extreme rarity, but are recognized as expressing admirable nobility. They imply all the specific senses involved by the use of meaningfully loaded words that although they have a sense of generality, still have the ability to render the reference more specifically if need be. On this particular occasion they are agreeing with the wider context of the text and refer to the entire process of measuring and weighing. However, translations may not cover these same range implications. Chronologically, it is also much more restrictive to time and to place. Newmark (1981: 69) states that 'the equivalent-effect element is inoperant if the text is out of TL space and time'. Here, while the key Arabic Quranic term الميزان places general emphasis on what achieves or determines the weight of something, a translation's way of generalisation may vary, i.e. the emphasis is placed on the 'weight' itself for which a different Arabic word الوزن, with a still different connotative association, may be used. A back translation can easily test and clearly show this. The Quranic term in the original text has the capacity to accommodate all the aspects of the meaning of a word, a feature that might be missed in the translated versions (See Abdelfattah 1998: 222).

With regard to the consequences of depending on classic/modern dictionaries as well as the general/specific sense of a given term, Abdel Haleem (20005: xxxiii) acknowledges the following example, which is looked at more deeply here to prove chronologically the different semantic implications between using either classic or modern dictionaries. He observes that:

It is interesting to give an example of how the semantic spread of a certain key terms has changed: ولد in classical (Quranic) Arabic means the non-gender-specific 'child' or 'children', while in modern Arabic it can only mean 'boy' or 'son'. The claim of the pagan Arabs that God has ولد is repeated several times in the Quran. As the Meccans believed that the angels were the daughters, not the sons, of God, it is immediately evident that the modern meaning of ولد is too

restrictive to express accurately the intended meaning of the classical Arabic original in this context.

A look at the following Quranic verse(s) where the term ولد is used in its classical sense, will illustrate the type of translational options used by translators of the Quran. Again such use gives the term a wider general meaning by including all the possible entities of number, gender, and age. Consider:

Example 09 (Q 02:116):

وقالوا اتخذ الله ولدا

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 09 of this category).

This seems to be a problem of a complex nature as it involves all three different issues (gender, number and age). So whatever solution a translator comes up with, it will only solve a part of the problem, since the English terms, i.e. 'son/child', both specify the general sense of the Arabic term ولد. The use of the word 'son' neither covers the gender issue as the Arabic term refers to both male and female, nor does it cover the age issue as the Arabic term is non-age-specific. By the same token, the use of the term 'child' does not cover the age or the number issues as the Arabic term refers to plural and singular as well as to an indefinite age. The last available option is to resort to additional explanatory information either by using brackets within the text or as a footnote by stating that the Arabic term ولد in this sense implies wider connotative possibilities by involving (singular/plural) number, (masculine/feminine) gender and (non-specific) age. In this regard, (See Dickins *et al* (2002: 56) for generalizing and particularizing issue. Similarly, the Arabic term أخوة, in the following example, poses gender problems. See Asad's footnote.

Example 10 (Q 49:10):

إنما المؤمنون أخوة

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 10 of this category).

In the above verse, the term أخوة is used generally. It literally means 'brethren' (classic) or 'brothers' (modern). Gender-wise, its sense covers both males and

females and therefore it would be better if it is rendered into something like the formal English 'siblings' in order to include both genders. See Hatim and Munday (2004: 247). The same problem of number/gender also arises for pronouns. The following section chronologically highlights this point.

6.1.2. PRONOUNS:

Like many other languages, Arabic distinguishes between 'you' singular and 'you' plural; 'you' masculine and 'you' feminine. In modern English 'you' is used without any number/gender distinction. Interestingly, the biblical style is favoured by the translators of the earlier versions of the Quran as the preferred linguistic mould into which the Quranic forms are cast. Two widely-read translators, Yusuf Ali and M. Marmaduke Pickthall, use the plural and singular "ye" and "thou" instead of the more common "you." This biblical style is also helpful in clarifying the above-mentioned linguistic (grammatical) ambiguity. However, the use of Biblical English (thee, thou, etc) does not suit the taste of modern readers. One of the benefits of the use of classic language, in terms of clarity versus ambiguity, is that the archaic forms match the register of the Arabic language of the classic Quranic style and this further helps in distinguishing between the plural and singular forms. The archaic usage of 'Biblical style' serves to mark the distinction between the second person singular and second person plural (ye/thy), particularly if confusion is to be avoided. However, this clarification may become an obstacle in its own right when gender is taken into account.

In Quranic translation, this problem becomes even more complicated due to the earlier-stated fact concerning the violation of the linguistic norms of the Arabic language. One of the common characteristics of Quranic discourse is that it gratuitously violates grammatical rules and conventions regarding the unexpected, though smooth, way of transformation between different tenses and the six pronouns. Thus, in one verse there can be shifts in pronouns from first to second to third person or changes in tense from present to future: an important stylistic feature of the Quran, known in Arabic as **التفات** (grammatical shifts for rhetorical purposes). This stylistic feature involves two grammatical shifts, namely pronouns that refer to gender or number as well as tenses. Though such shifts clearly do not correspond to the norms

of English sentence structure, it is important that the distinction between the plural and the singular pronoun forms should be correctly identified. Abel Haleem (2005: xx) observes that:

One of the obvious stylistic features of the Quran is the use of certain grammatical shifts from one personal pronoun to another (e.g. third to second to first speaker; from singular to plural of majesty) and in tenses of verbs. This is an accepted rhetorical technique in Arabic, similar to features used in some European literature.

In order to highlight the above argument more succinctly, the following example will illustrate this stylistic feature and shows the translational strategies used to circumvent this obstacle.

Example 01 (Q 20: 53):

الذي جعل لكم الأرض مهذا وسلك لكم فيها سبلا وأنزل من السماء ماء فأخرجنا به أزواجا من نبات شتى

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 01 of this category).

In the above Quranic verse the speech has been shifted suddenly from Moses speaking to Pharaoh (describing God), to God himself speaking to the reader. This stylistic technique engages another common stylistic feature that makes the Quran particularly effective; that is the involvement of the reader by using the Quranic We-discourse. This is illustrated by the presence of the first person plural نحن (we) and possessive pronouns نا (us) and 'I' self-designation أنا, which may be taken as a characteristic of direct invitation to the addressees to participate in the discourse. Another purpose of this feature is to press forward or to advance the argument leading to the final aim of persuasion consequently gaining the addressees' adherence to and full comprehension of the message. Such an invitation could be implicit through the use of certain utterances that display the illocutionary force of a subtle invitation. In this regard, Abdel Haleem (2005: xx) observes:

God sometimes speaks directly to people and to the Prophet, often using 'We', the first person plural of majesty, to present Himself. It involves the readers/listeners by questioning, directing and urging them, altering this with information. ... One example (Q 04: 141) is changing from talking about God, in the third person pronoun, to God Himself speaking in the first person plural of majesty.

Robinson (1996: 235) acknowledges that another reason behind such shifts is due to

the fact that 'the Quran was originally an oral phenomenon and that a practiced raconteur will frequently indicate a change in speaker by employing non-verbal gestures and a different tone of voice, without having recourse to introductory formulae such as *he said*'. He (ibid: 236) goes on to explain that:

The six clusters of first-person-singular oaths represent a distinction category. If they are read without any dogmatic presuppositions about the Quran in its entirety being the word of God, it might be thought that they are simply oaths sworn by Muhammad. Careful attention to the context shows, however, that this is not in fact the case.

There are numerous examples in the Quran where there is a change of addressee from Prophet to believers and others and vice versa. Identifying the proper reference of pronouns therefore is problematic in the Quran since there are sometimes shifts within the same verse, and if not correctly identified, there is the risk of ambiguity and distortion of meaning. Consider:

Example 02 (Q 10: 61):

وما تكون في شأن و ما تتلوا منه من قرآن ولا تعملون من عمل إلا كنا عليكم شهودا إذ تفيضون فيه

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 02 of this category).

Looking to the translations, one will notice that different translational strategies were applied to sort out the ambiguous shades of the non-distinct number of pronouns. In spite of the fact that Arberry generally opts for a modern style in his translation, he is forced here to use the older forms of pronouns simply to avoid confusion, which goes against his reputation for consistency. Abdel Haleem, on the other hand, comes up with a different solution to overcome this problem by preventing confusion through adding, in parentheses, the word 'people' where 'you' is used in the plural sense and the word 'Prophet' where the pronoun 'you' is meant to be singular (Q 10: 61). Another solution for this problem suggested by Abdel Haleem (2005: xxxv) is to break up what might appear to be a long single sentence into smaller units, in order to solve problems of shifting pronouns in Arabic. Needless to say, the archaic forms used by Rodwell, Yusuf Ali and Asad solve this problem neatly.

This tendency of the Quran makes it quite difficult for any translation to match the peculiar movement of the Quran without specifically identifying the intentions of each pronoun. From a chronological perspective, the point to be stressed here is that the above example shows that the use of traditional biblical forms is more helpful in distinguishing between the specific pronouns concords, i.e. the distinction between singular and plural forms of the second person pronouns by using the 'ye/thou' for the singular/plural second persons respectively. The confusion has been undoubtedly clarified by resorting to the use of the classical English forms of pronouns where clear distinction, in number, can help in circumventing such translational obstacles.

Another advantage of being able to distinguish between singular and plural pronouns is that they can also be helpful as a decisive factor in terms of abrogation, i.e. they can determine whether or not a given verse is a case of abrogation and can help to favour one argument over another as explained earlier. Consider, for example, Robinson's (1996: 74) comment with regard to two Quranic verses. He explains:

the Quranic verse (Q73: 20) is a Madinan addition to a predominantly Meccan Surah is based on the tradition that this Quranic verse abrogates (Q 73: 1-4) by relaxing the length of the night vigil. It is questionable, however, whether this is really a case of abrogation, because the imperatives in v.20 are in the plural and are therefore addressed to the believers, whereas those in vv. 1-4 are in the singular form and clearly addressed to Muhammad. On the other hand v.20 may nonetheless be a Madinan addition all the same, for it is considerably longer and more prosaic than the other verses and does not rhyme with them.

Far from showing inconsistency, such variations are not only correct in Arabic but also serve as the source of its beauty and precision, which unfortunately cannot be captured in another language. It cannot be transferred perfectly in translation, however, without loss to intended meanings. Because of the purity of its style and the elegance of its diction, the Quran has come to be considered as setting the standard of Arabic language. It has been the privilege of the Quran rather to impose its own linguistic norms upon grammar than to accept these from other sources. Those who are unfamiliar with Quranic style might question these grammatical shifts of tenses as well as the way pronouns are used in many verses, which is understandable due to the fact that such a stylistic technique is so alien to some other languages including English. Consider the following Quranic verse (Q 02: 17-20) and see Sale's footnote concerning it below. This verse, besides including the rhetorical feature of التناقض

(discussed earlier) and here characterized by the shift from singular to plural, it is also full of other rhetorical and stylistic devices, all of which we will return to under specific categories. However, due to space and due to Sale's great success in rendering most of them, on this particular occasion, the focus is on Sale's non-appreciation of the feature of *التفات*, as can be seen in his comment below.

مثلهم كمثل الذي استوقد نارا فلما أضاءت حوله ذهب الله بنورهم وتركهم في ظلمات لا يبصرون * صم بكم عمي فهم لا يرجعون * أ و كصيب من السماء فيه ظلمات ورعد وبرق يجعلون أصابعهم في آذانهم من الصواعق حذر الموت والله محيط بالكافرين * يكاد البرق يخطف أبصارهم كلما أضاء لهم مشوا فيه وإذا أظلم عليهم قاموا ولو شاء الله لذهب بسمعهم وأبصارهم إن الله على كل شيء قدير

They are like unto one who kindleth a fire, and when it hath enlightened all around him; God taketh away *their light*, and leaveth them in darkness, they shall not see; * they are deaf, dumb, and blind, therefore will they not repent. * Or like a stormy cloud from heaven, fraught with darkness, thunder and lightning, they put their fingers in their ears, because of the noise of the thunder, for fear of death; God encompasseth the infidels: * the lightning wanteth but little of taking away their sight: so often as it enlightenth them, they walk therein, but when darkness cometh on them, they stand still; and if God so pleased, he would certainly deprive them of their hearing and their sight, for God is almighty (Sale).

Footnotes:

- *Their light*: This is of the unbelievers, to who the word *their*, being in the plural, seems to refer; though it is unusual for Mohamed, in affection of the prophetic style, suddenly to change the number against all the rules of grammar.
- *when it hath enlightened all around him*: The sense seems to be here imperfect, and may be completed, by adding the words, *he turns from it, shut his eyes, or the like.*

The previous example also includes some key terms, which we can take advantage of to discuss another point regarding the use of modern or archaic sense/forms of certain terminology and this will be our final category for this orientation.

6.1.3. MODERN / ARCHAIC USAGE OF PARTICULAR ITEMS:

Chronologically, the translations under scrutiny vary in their rendering of some oft-repeated Arabic word structures in terms of whether they opt for archaic or modern equivalents. In fact, it is not only single terms that experience this development from archaic to modern word usage. This development also goes beyond individual terms to expressions and grammatical structures and forms:

6.1.3.1. INDIVIDUAL TERMS:

The English translators have sometimes favored archaic English words and constructions over their more modern or conventional equivalents. However, there is also a growing tendency towards modern usage. An example of optional choices to render certain words can be seen in the common stylistic decision to refrain from translating "Allah" as the common English word 'God'. These choices may differ in more recent translations. Most remarkably, the term 'God', in Ali's early version, is changed into 'Allah' in his later version(s) as the use of the word 'God' rather than the Islamic equivalent 'Allah', which has recently become more commonly known. Interestingly Abdel Haleem's version, which is the most recent translation, opts for the use of the 'God'-form rather than the Islamic equivalent 'Allah'. Abdel Haleem justifies his choice of modern terminology by saying that he is taking into account the present reader's expectations. He states:

We have taken into consideration present English usage, avoiding old classic and out of date expressions used in other translations but which now sound out of date (such as 'Fie!'). With the Western contemporary reader in mind, we have used the word 'God' or 'God Alone' instead of 'Allah' and we have addressed him as 'You' rather than 'Thou' for a more immediate effect. We have tried to keep the language of the translation simple, clear and direct- as is that of the Quran in Arabic.

Another term that is mentioned in the previous example is السماء, which is rendered into English by some translators as 'sky', although others opt for 'heaven'. Another oft-repeated term mentioned elsewhere and referring to the Holy book of the Quran itself is كتاب. In spite of the fact that this term is contextual, the point to be noted here is that within the sense of 'book', it is chronologically rendered as either 'scripture' or 'book'.

6.1.3.2. EXPRESSIONS

Some expressions and Quranic-type phrases have also witnessed such development in their sense and it is sometimes tempting to mark the formulaic, ritualized tone by replicating the same expression. An example, is the use of expressions such as 'arrow-shuffling' (Arberry) rather than the relatively newer 'games of chance' (Rodwell-Asad), or the newly-known 'gambling' (Yusuf Ali- Abdel Haleem-Saheeh) to render the Arabic expression لعب الميسر.

6.1.3.3. STRUCTURES AND FORMS:

The classic level of language used in some English versions of the Quran is represented in forms such as:

1. The use of suffixes like 'th' or 'st' rather than the modern 's' to mark the present tense with verbs of the first person singular subject.
2. The influence by the archaic 'biblical' negative forms (verb + not), to keep the classical religious register of the Quran, for instance 'Fear not' rather than 'Do not fear' to render Quranic- like phrases such as لا تخف .

The final aspect of changes that have occurred in the modern translations, in order to live up to the present reader's expectation, has to do with paragraphing and punctuation. In this regard, Abdel Haleem (2005: xxxiv) argues that

The Arabic convention throughout the ages has been to put each Surah in one continuous paragraph, however many pages this may entail. This is clearly not normal usage in English. It can furthermore make the volume seem overwhelming to someone not familiar with its contents.

For him (ibid), it is essential to divide the material into English-like paragraphs in order to clarify the meaning and structure of thoughts as well as to meet the expectations of modern readers. All of the above-mentioned chronological aspects will be used as the measurable base of the analysis of the following orientations to see how they are reflected in the translator's choices for the rendition of the metaphorical language of the Quran.

6.2. LITERAL/NON-LITERAL (FIGURATIVE) ORIENTATION

This orientation aims to elaborate on the issue of whether metaphors in the Quran are translated literally, due to 'the wide divergence in Universes of Discourse' (Lefevere, 1992: 86), or whether translators endeavour to find identical equivalents, for the meanings of the original work, from the set of the available options in the TL. This issue has to do with the apparently old-aged conflict between letter and spirit, since this orientation is linked in many ways to the deep-rooted conflict between two methods of translation namely 'literal' and 'non-literal'.

This point has been explored in greater depth in the introductory chapter of this study (literature review). In this particular section, the issue of literalism will however be viewed through this orientation which, together with other two orientations, the chronological impact on translating the Quran is tested. From this perspective, this issue is in fact based on the tension between treating religious and sacred texts literally because of their Holy nature as 'words of God', which requires a word-for-word method of translation, or viewing them as missionizing texts which requires a target culture-focus approach. Translation is indeed a difficult task as every language has its own spirit and ethos, especially when dealing with a text which is not only classic, but is also full of meaning and significance like the Quranic text.

This does not however mean that the task is impossible and hence should not be done. On the contrary, in Benjamin's eyes (2000: 23), it is worth tackling, as these translational problems deserve to be seen more as challenges to be overcome than as obstacles to be helplessly lamented. He states, "The higher the level of a work, the more does it remain translatable even if its meaning is touched upon only fleetingly". Despite the fact that two ideological elements may be interpreted differently in two distant cultures as some cultural concepts might exist in one culture but not in another, that should not stop them being expressed in one way or another in the TL. However, this is only true if one takes language seriously enough. Since a translation that touches the original only lightly, at an infinitely small point of the sense thereupon pursuing its own course according to the laws of fidelity in the freedom of linguistic flux, might be taken as a limitation on the cultural level (See Venuti, 2000: 22-23).

It might be convenient before commencing the analysis of this sub-orientation, to stress a few points. On the one hand, the rendering of cultural elements requires the use of some techniques beyond literal translation. However, being the word of God, the Quran requires literal rendering, unless the translator sees the Quran as a linguistic or literary text only. This will be thoroughly discussed in the following chapter when looking at the translator's cultural background. It may also be 'presumed that authoritative texts, be they religious, legal, etc, might require a much closer, more literal translation than other types of texts' (Hatim, 2004:14). For close adherence to

the original, it might be difficult to find similar moulds to cast the Quranic register into. Qadhi (1999: 361) states:

Even the famous Orientalist, Professor H. R. Gibb, remarked, an English translation of the Quran must employ precise and often arbitrary terms for the many-faceted and jewel-like phrases of the Arabic, and the more literal it is, the greyer and more colourless it must be. The Arabic language is an extremely rich and powerful language, and it is simply not possible to convey in another language all the meanings that are conveyed in Arabic.

In terms of the readership, this orientation is also governed by two other prisms, through which the Quran will be viewed; i.e. whether it is for non-Muslims who want to understand about Islam, or whether readers are non-Arabic Muslims who want to worship their God in the Islamic way. Regardless of either type, the message of the Quran is, after all, directly addressed to all mankind without distinguishing between either class, gender, age, place or time. Abel Haleem (2005: xxix) stresses, "the intention is to make the Quran accessible to everyone (as it is meant to be) who speaks English, Muslim or otherwise, including the millions of people all over the world for whom the English language has become a *lingua franca*". Therefore rendering of meaning, adherence to form, emphasis on general accuracy and consistency are all of high importance.

The examples here will be mainly restricted to the group of *interplay* - polysemy/ synonymy /antonyms / homonyms/ hyperonyms / hyponyms (the first three in particular). The elements of this group will be viewed from two linguistic angles - syntax and morphology. Translational strategies may vary between finding an identical form, modified form or, as a last option, resort to the deletion strategy according to what the target language system will allow. Most important is to find consistently patterned forms of systematic syntactic options. Hatim and Munday (2004: 276) acknowledge that:

Like **semantics**, **syntax** can generate its own **communicative clues**. **Syntactic** structures can be vehicles for the expression of a diverse range of **pragmatic** meanings. But how can we be even marginally sure that changing or preserving a given **syntactic** arrangement would ensure **equivalence of effect**?

For them (*ibid*), this is largely dependant on whether or not we know enough about how the different languages and cultures treat their **pragmatics**. And, assuming that certain pragmatic acts do enjoy a reasonable degree of universality, how can we be

sure that the TT reader will or will not appreciate, say, the irony conveyed through similar or different **syntax**? The following examples will show clearly how syntactic structures are significant in interpreting the Quranic text. In the Quranic verses (Q 06: 151 and Q 17: 31), the word order in the first indicates that the verse is addressing the rich people, whereas the latter is aimed at the poor as the provision for children is prioritised and hence given as an assurance to the parents. In the latter verse, the word **خشية** (fear) is also added to indicate that provision is guaranteed to the extent that the parents should not even think of worrying about it.

ولا تقتلوا أولادكم من إملاق نحن نرزقكم وإياهم

And not to slay your children because of poverty; We will provide for you and them; ... (Arberry)

ولا تقتلوا أولادكم خشية إملاق نحن نرزقهم وإياكم

And slay not your children for fear of poverty; We will provide for you and them; ... (Arberry)

The Arabic word order in these verses is fairly functional in determining the intended addressee. Yet the English versions do not exhibit the same word-order variety. In this regard, Hatim and Munday (2004:269) appreciate that 'Marked word order is one way of displaying prominence. In well constructed-texts, prominence is often functional, that is, purposeful within the text.' In rhetorical texts another element governs this choice of structure, that of emotion. There will be a desire to create a form that is effectively and meaningfully loaded with emotional weight for the hearers by employing all the potential options of language. Here contextual synonymies can play a central role, since two terms that may appear to be synonymous pairs at the abstract lexical level are most unlikely to be so at the contextual level, as contextual salience is a crucial factor.

6.2.1. SYNONYMS

The selection of a certain word rather than one of its synonyms or near-synonyms is very functional in the Quran even at the level of minor units. This feature is known in Arabic as **الاختيار الدقيق للفظ** (the precise selection of a lexical item). The key questions to ask are: why is a certain word used rather than another? This leads to another vexing question: do translators follow up this feature? In the Quran, sometimes in the larger-scale contextual portion, the general atmosphere of a whole

Surah has influence on the selection of one particular synonym over another. This feature is known in Arabic as مراعاة مقتضى الظاهر أو الجو العام للسورة (considering the readership's expectations in conformity with the general theme of the Sura). Consider for example the following two verses (Q 41:39 and Q 22: 05) respectively:

ترى الأرض خاشعة فإذا أنزلنا عليها الماء اهتزت وربت

[...] thou seest the earth humble; then, when We send down water upon it, it quivers and swells ... (Arberry)

وترى الأرض هامدة فإذا أنزلنا عليها الماء اهتزت وربت

And thou beholdest the earth blackened; then, when We send down water upon it, it quivers and swells ... (Arberry)

In the above example the 'earth' has been attributed differently within the same context as 'humble' and 'blackened' due to its appearance in two different Surahs dealing with different general themes. The context therefore remains the most important criterion for determining the choice of words in the Quran in terms of the interchangeability and contrastiveness of any pairs of synonyms even at a partial level. Thus replacing one word with another does not necessarily convey all the different aspects of meaning and use as the original words do, even at a syntactic level as even slight shades of meaning may affect syntactic behaviour. The following Quranic verses (Q 07: 160) and (Q 02: 60) exemplify this point further as Arberry on this occasion opts for word consistency where *contextual consistency* might do better (See Nida and Taber 1996: 199).

وأوحينا إلى موسى إذ استسقاها قومه أن اضرب بعصاك الحجر فانبجست منه اثنتا عشر عينا

And We revealed to Moses, when his people asked him for water: 'strike with thy staff the rock'; and there gushed from it twelve fountains. (Arberry)

وإذ استسقى موسى لقومه فقلنا اضرب بعصاك الحجر فانفجرت منه اثنا عشر عينا

And when Moses sought water for his people so we said, 'strike with thy staff the rock'; and there gushed from it twelve fountains. (Arberry)

For further explanation about the term انفجرت mentioned in the second verse see the discussion below under *Hyperbole*. The key point here is that the repetition of such context-based terms, however occasionally used, with different meanings for different contexts is a marked feature in the Quran. Abdel Haleem (2005: xxxi) gives a few

examples of some concepts of the Quran that illustrate this feature. He states that 'ignoring this feature and forcing upon a word one single meaning for the sake of consistency results in denial of the context and misrepresentation of the material'. He (ibid) goes on to argue, 'it is important for the translator to recognize when it is appropriate to be consistent in the translation of a repeated term, and when to reflect the context'. The Quranic text should therefore be viewed as a whole structure held firmly together through purposefully selected words, which fit with the general atmosphere of the Surah, to the extent that it seems impossible to replace these particular words with their synonyms. Synonyms may considerably add to the beauty of meaning, carry figurative beauty along with them or contain figurative elements conducive to beauty. This is also true even beyond the figurative level, including to a large extent with scientific facts where synonyms are selected purposefully to match the continuous progress of science. In this regard, three levels of speech can be cited:

1. The level of reality
2. The level of figurativity
3. The level of non-reality

The third is not applicable to this study and therefore only differentiations between the first two will be discussed on a word level basis:

6.2.1.1. WORD LEVEL:

Every term has its own specific characteristics according to its potential connotative meaning thus distinguishing it from its counterparts. However, it still shares the basic or essential (core) sense. In the Quran, one synonymous term is prioritised and preferred to another for being more eloquent, more purposeful, more meaningful and even contextually fitter and collocationally more harmonized and well balanced.

The last element has to do with the collocational range of that term, as what collocates with one component may not fit with its synonym. Moreover, such collocational sets are language-specific and, therefore, in translation, lexical collocational errors do occur due to their fuzzy boundaries. Thus overlap(s) between a collocational nodal item and the collocational range of other equivalents may take place. Larson (1998: 195) points out that 'the collocational range of equivalent words between languages will not be identical. It will overlap but not match completely'.

In the Quran there are some word sets that share the same sense and are therefore always seen as cases of synonymy. These words, which may differ in their shades of meaning, are sometimes rendered into other languages by one equivalent. In this section these words will be categorized in sets. However, due to space constraints, only some of these sets will be given closer scrutiny. The words under scrutiny will be viewed metaphorically within the range of their synonymous lexical sets. Let us examine a few examples of such words to see how the translators of the Quran deal with them. Some of these pairs or sets are thought of as synonyms while the Quran treats them as near-synonyms since they only share a partial sense. The first set has to do with the sense of النوم 'sleeping' and includes:

النوم - السبات - الهجيع - القيلولة - النعاس - الوسن - الاضطجاع

Example 01 (Q 39:42) : النوم

الله يتوفى الانفس حين موتها والتي لم تمت في منامها فيمسك التي قضى عليها الموت ويرسل الاخرى الى اجل مسمى

It is God [alone that has this power-He] who causes all human beings to die at the time of their [bodily] death, and [causes to be as dead], during their sleep, those that have not yet died: thus, He withholds [from life] those upon whom He has decreed death, and lets the others go free for a term set [by him] (Asad)

Footnote:

- According to Razi (Quran commentator), this passage connects allegorically with the preceding- the light of guidance being likened to life, and man's going astray, to death or, if it is not permanent, to death-like sleep followed by awaking. Beyond this, however, we have here a reminder- in tune with the subsequent passages- of God's almightiness, and especially of His exclusive power to create and to withdraw life. As to the operative verb يتوفى, it primarily denotes 'He takes [something] away in full'; and because death is characterized by a disappearance of all vital impulses (the 'soul') from the once-living body-their being 'taken away in full', as it were-this form of the verb has been used tropically, since time immemorial, in the sense of 'causing to die', and (in its intransitive form) 'dying' or (as a noun) 'death': a usage invariably adhered to in the Quran. The traditional likening of sleep to death is due to the fact that in both cases the body appears to be devoid of consciousness, partially and temporarily in the former case, and completely and permanently in the latter. (The popular translation of أنفس - pl. of نفس - as 'souls' is certainly inappropriate in the above context, since, according to the fundamental teaching of the Quran, man's soul does not 'die' at the time of his bodily death, but on contrary, lives on indefinitely. Hence, the term أنفس must be rendered here as 'human beings').

Example 02 (Q 78:09) : السبات

وجعلنا النهار معاشا ° وجعلنا الليل لباسا ° وجعلنا نومكم سباتا

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 02 of this category).

Contextually the term نام can be meant as either 'sleep' or 'dream'. In the following verse (Q 30: 23) it is used in the sense of 'sleeping'. We will discuss the polysemic nature of Quranic terms under the section on *polysemy*.

ومن آياته نامكم بالليل والنهار

And of His signs is your slumbering by night and day, ... (Arberry)

الهجيع: Example 03 (Q 51: 17)

كانوا قليلا من الليل ما يهجعون

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 03 of this category).

النعاس: Example 04 (Q 03: 154)

ثم أنزل عليكم من بعد الغم أمنة نعاسا يغشى طائفة منكم

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 04 of this category).

Example 05 (Q 08: 11):

Similarly the following verse includes the same term. However here it is used slightly differently and according to Asad it refers to the spiritual quiet and self-confidence of the believers in the face of overwhelming odds.

إذ يغشاكم النعاس أمنة منه

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 05 of this category).

Finally, the last term of this set الاضطجاع is not a synonym of 'sleeping' as such. However it still has to do with the above-mentioned terms. It basically means 'to lie on one's side'. Some derived forms of this term have been mentioned in the Quran e.g. المضاجع (lit. Places where one usually lays for rest, including the sense of beds). Consider for instance the following Quranic verse.

Example 06 (Q32: 16):

تتجافى جنوبهم عن المضاجع يدعون ربهم خوفاً وطمعا

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 06 of this category).

The above verse also includes the term جنوبهم, literally 'their sides. However, as has already been noted some translations opt for a non-literal rendition. The term المضاجع, is polysemic having also the sense of 'the places where one may die'. The Quranic verse (Q 03: 154) includes this term used in this sense.

Example 07 (Q 03: 154):

قل لو كنتم في بيوتكم لبرز الذين كتب عليهم القتل إلى مضاجعهم

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 07 of this category).

The second set has to do with the synonyms of the term 'soul' which in the Quran include:

النفس - الروح - القلب - الفؤاد - العقل - الصدر - الأحلام - الهوى

The generic term النفس, literally 'the soul', is usually used in the Quran to indicate people's affairs in this world rather than in the hereafter, unlike الروح 'the spiritual or the angelic side of the soul'. From a gender perspective, it also comes in a feminine form. Roughly speaking, this term serves in the Quran as a subordinate item to all the above. Most of the rest work as synonyms for each other, e.g. القلب - الفؤاد, 'the heart'. In the Quran, some of these words, though semantically different, sometimes work contextually as synonyms. Consider:

Example 08 (Q 52: 32):

أم تأمرهم أحلامهم بهذا

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 08 of this category).

In the above verse the term أحلام, literally 'dreams', is used in a different sense on this occasion. Translators approach this differently by applying various strategies. Rowell,

for example, opts for the literal equivalent 'dreams' associated with the verb 'inspire' to keep the Arabic sense. The others go for the sense of عقل though they use different terms ['understanding' Sale and Yusuf Ali 'mind' Asad, 'intellect' Arberry, 'reason' Abdel Haleem]. Also, the term عقل, 'literally 'mind', functions in the Quran as a synonym component for القلب, literally, 'heart'. Consider

Example 09 (Q 50: 37):

إن في ذلك لآية لمن كان له قلب أو ألقى السمع وهو شهيد

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 09 of this category).

Regardless of their chronology, all the translators opt for the literal strategy for the word قلب ('heart'). However they vary slightly in their rendition of the word آية ('sign'). In this regard Ibn Qutaiba (1973: 152) explains that the term قلب is used metaphorically (metonymy, specifically) in the sense of عقل ('mind') on this occasion.

Finally, at the word level, the last pair of synonyms to highlight where terms are sometimes mixed up is terms corresponding to the English 'walking', المشي and السير. In the Quran the first refers to 'walking' when it is towards a particular destination whereas the latter refers only to 'the walk' in general. There are numerous similar examples in the Quran where synonym pairs or sets can also lead to further synonymical implications, but due to space these will not be fully covered here. Nevertheless, they are still worth mentioning at this stage and the following examples are highlighted for potential further investigation together with some relevant Quranic verses (limited to one each) as it is believed they will demonstrate further metaphorical significance.

Listening: الإصغاء - الإنصات - الاستماع (Q 06: 113) + (Q 07: 204) + (Q 07: 195) respectively

Year: الحول - العام - السنة (Q 02: 240) + (Q 02: 259) + (Q 05: 26) respectively

Mindful: أولي الابصار - أولي النهى (Q 20: 54) + (Q 24: 44) + (Q 02: 179) respectively

Knowledge: الحكمة - الحكم - النبوة (Q 06: 89) + (Q 12: 19) + (Q 20: 38) respectively

Marriage: الزواج - النكاح (Q33: 37) + (Q 28: 27) respectively
 Hunger: الجوع - المخمصة (Q 02: 55) + (Q 09: 120) respectively
 Sealing: الختم - الطبع (Q 07: 100) + (Q 36: 65) respectively
 Meditation: التدبر - التفكير (Q 07: 184) + (Q 04: 82) respectively
 Thanking: الحمد - الشكر (Q 40: 27) + (Q 27: 93) respectively
 Niggardliness: البخل - الشح (Q 04: 128) + (Q 47: 38) respectively
 Restrictions : الحجر - الحلم (Q 24: 58) + (Q 06: 138) respectively

The delicate distinction between the meaning of near-synonyms is also applicable to morphological forms as, a) morphological choices are very functional in Quranic language and b) if chronological convergence has to take place is most likely to be even clearer at the morphological level. This sometimes extends to the fact that a change or dropping of a letter can add a highly rhetorical touch. The following section on morpho-synonymy will explore some of the contexts appropriate for looking at strategies used by translators to reflect the rhetorical prominence of the ST element through morphological forms.

6.2.1.2. MORPHO-SYNONYMY

This section discusses the chronological influence on the translation of the Quran with regard to morpho-synonymy. In this section, translations will be analyzed from a morphological perspective i.e., greater attention will be paid to the morphological patterns. The Arabic language is very rich in its morphological forms and flexible structures, which allows many interpretations. More specifically, morphological patterns in Arabic play a significant role in terms of adding metaphorical sense. Thus this part of language is worth investigating, to see whether such morpho-metaphorical patterns have similar counterparts in English and if so whether or not they are retained in the English versions. This will be done by looking at the different morphological units, which can be divided into four distinct levels; the form level, the prepositional level, the letter level and the vocalization level.

I. Form Level

Semantically, the Arabic language is based on certain augmented forms known as morphological patterns, which contribute to a large extent to the construction of the

meaning of the text as in the case of the Quran. The selection of a certain morphological form, rather than another, is textually functional and therefore highly significant and requires accurate rendition in the TL. In most cases, the spoken or written forms of the words of the Quran contribute considerably in building up their meaning. Metaphorical significance however goes beyond mere aesthetic values to achieve a more specific meaning and this opens up susceptibility to more possible interpretations for the very same lexicon. The basic assumption is that native speakers' full linguistic awareness of a particular language reflects their performance within that language enabling them to select from a wide range of optional expressions. They will therefore use the most purposeful option. The selection of the particular term, and hence in Arabic its particular form, that will also fit contextually is highly functional. However, judgments made in deciding these form-patterns is a matter of one's preference rather than one of correctness, i.e. it is a case of the translator choosing what he considers sounds best rather than simply choosing the correct literal rendition. Dickins *et al* (2002: 57) also touch lightly on this feature, from the generalizing and particularizing perspective though, through the rendition of the word محزن as the word in this form can imply two different interpretations, i.e. 'feeling sad' or 'making sad'.

The ten main form-patterns are determined by Clive Holes (1995: 81-85), as morpho-semantic and root patterns. Traditionally the common forms are usually referred to by Roman numerals. All forms are derived from Form I أصالة (فعل) صيغة, the basic form is فعل (fa'ala) from which other forms are stemmed. This unaugmented verbal root is the basis of Arabic derivational morphology. We will look at some of the forms that are commonly used in the Quran, particularly those which have semantic significance through form-morphological-development, in order to see how different translators throughout different periods in time treat them.

According to their word class, the two main pattern-based forms that will be looked at here are Verb and Noun. A distinction must be drawn between these two definite forms to differentiate between those which generate finite verbs, and those which generate nouns as confusion between their morphological and syntactic functions can sometimes take place. Holes (1995: 86) states that 'The terminology 'verb' and

'noun' is however somewhat misleading, as certain common categories of words which are morphologically 'nouns' can function syntactically like verbs'. The best form to exemplify the appreciation of these two functions is the third form (III). The distinction between these noun/verb forms is governed by the following grammatical rule:

Nouns (nominal forms) express non-dynamic status, whereas verbs (verbal forms) express dynamic status.

That is to say, the noun-form indicates the meaning of a steady state, without any progress or renewal of the situation, i.e. a permanent situation. The verb-form, on the other hand, indicates dynamism, such that change is expected to occur usually through one of the three tense-forms, i.e. an animate and active situation. Consider for example the verses (Q 07: 61-2) and (Q 07: 67-8)

قال يا قوم ضلالة ولكني رسول من رب العالمين * ابلغكم رسالات ربي وانصح لكم
واعلم من الله ما لا تعلمون

Said he, 'My people, there is no error in me; but I am a Messenger from the Lord of all Being.' * I deliver to you the Messages of my Lord, and I advise you sincerely; for I know from God that you know not. (Arberry)

قال يا قوم ليس بي سفاهة ولكني رسول من رب العالمين * ابلغكم رسالات ربي وانا
لكم ناصح امين

Said he, 'My people, there is no folly in me; but I am a Messenger from the Lord of all Being.' * I deliver to you the Messages of my Lord; I am your adviser sincere, faithful. (Arberry)

In the above verses the two forms are employed differently, In the first the Prophet Noah was accused by his people for going astray from the right path which is a temporarily situation, thus the Quran answers (on his tongue) using the *verb-form* انصح 'advise' to express this inconstant status. In the second case however as the Prophet Hud was accused by his people for being foolish which is a permanent characteristic, the Quran answers (on his tongue) using the *noun-form* ناصح 'advisor' to express this continuing status.

The following verse (Q 18: 18) describes a group of people who remained constantly motionless in a cave with their dog for almost three hundred and nine years; a tranquil

status that lasted for a long time in the past and was not definite. The Quran employs the noun-based third form (III) to indicate the action of standing still for a long time. This third form is fully used to describe the dog's position, as it is less likely to stay calm and tranquil most of the time. On this particular occasion, the English past continuous tense might be the closest identical form to convey the situation, or alternatively employment of the English gerund, which more or less corresponds to the Arabic third form (III), could also be used. Holes (1995: 119) states the Arabic verbal noun corresponds both to English infinitive and to the gerund.

وتحسبهم إيقاظا وهم رقود ونقلبهم ذات اليمين وذات الشمال وكلبهم باسط ذراعيه بالوصيد

Thou wouldst have thought them awake, as they lay sleeping, while We turned them now to the right, now to the left, and their dog stretching its paws on the threshold. (Arberry)

On another occasions the verb-form is preferred. In the following Quranic verse (Q 35: 03) the verb-form for يرزق (provides/supplies) is used, in order to express provision which continuous and is regenerated every now and then. However, if the noun-form رازق (provider/supplier) is used instead, the meaning will indicate that the provision happens only once. Furthermore, the term رزق (provision of sustenance) is used here with both physical and spiritual connotations, which explains the reference to 'heaven and earth'.

هل من خالق غير الله يرزقكم من السماء والأرض

Is there any creator, apart from God, who provides for you out of heaven and earth? (Arberry)

On the above occasions, the difference between the two forms is quite straightforward, thus a literal translation works perfectly. In other cases the form rendition might not be straightforward. The significant difference between the use of the noun or verb form is even more obvious in the following examples where the two forms of the same term are mentioned within the same verse; one of them is a noun-based form. Consider:

Example 01 (Q 06: 9):

إن الله فالحق الحب والنوى يخرج الحي من الميت ومخرج الميت من الحي ذلكم الله فأنى تؤفكون

For the English translations of this verse along with the translators' footnotes, see

appendix I (example no 01 of this category).

The main characteristic of a living being is movement and therefore in the above verse this collocates with the verbal form of **يخرج**. Deadness, on the other hand, an unchanging and lifeless state, is described by the nominal form **مخرج**. Sometimes synonymy occurs even at a minor level due to the selection of one particular preposition rather than another. This feature will be viewed through the following section headed *Prepositional Level*.

II. Prepositional level

Ideally, this section should include all synonyms at the phrase level. However due to space, it will be reduced to the prepositional level only. In the Quran, certain prepositions are purposefully selected rather than others to metaphorically indicate figurative treatment. For example, the verb **أنزل** (literally, 'sent down') prepositionally collocates with either **إلى** ('to') or **على** ('on'/'onto'/'upon'), which sometimes function in Arabic as synonym pairs, as they are usually followed by a noun *majrur* (a word governed by a preposition in the genitive form). However, in the Quran, they are used differently on purpose. For example, the nouns that follow the preposition **إلى**, unlike the ones that come after the preposition **على**, are specifically related to a person. This distinction therefore needs to be significantly retained in the TL text since morphological pronouns, which usually serve as suffixes added to these prepositions and hence collocate with them, capture a further connotative significance. For example, if the pronoun **ك** (corresponding to the English object pronoun 'you') is added to **إلى** to form **إليك**, this signifies that this **ك** 'object-you' refers to a person. With nouns following **على** ('on'/'onto'/'upon'), there is no problem since the English language also distinguishes this grammatical category by using the pronoun 'it', as we have seen in some previous examples, e.g. 'when water is sent down onto the earth'. As for the second type, consider for example the following Quranic verse. In addition to the point raised above, this verse also includes a polysemous term **نكر**, which has most of its meanings explained in Asad's footnote below.

Example 01 (Q 21: 10):

ولقد أنزلنا إليكم كتابا فيه ذكركم أفلا تعقلون

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 01 of this category).

As far as literal/non-literal strategy is concerned, some other prepositions function contextually in the Quran. Therefore if they are translated literally this may lead to an illogical sense as they are used metaphorically beyond the basic level to comply with textual and rhetorical norms. This will be illustrated through the following Quranic verse where the prepositional phrase *يحفظ من* (literally, 'protect from/against') is used metaphorically (as a synonym), instead of *يحفظ بـ* (literally, protect by). On this occasion, if translated literally, this will lead to an illogical result. Compare:

Example 02 (Q 13: 11):

له معقبات من بين يديه ومن خلفه يحفظونه من أمر الله

He has attendant angels, before him and behind him, watching over him by God's command. (Arberry)

He has hosts of helpers- *both such can be perceived by him and such as are hidden from him*- that could preserve him from whatever God may have willed. (Asad)

Footnotes:

- *both such can be perceived by him and such as are hidden from him*: Lit., 'from between his hands and from behind him'. The expression 'between his hands' denotes 'something that is perceivable by him' or 'evident to him', while that which is 'behind him' is a metonym for something 'beyond his ken' or 'hidden from him'.

- from whatever God may have willed: Lit., from God's command.

The following example has to do with the prepositional phrases of the process of 'drinking', i.e. the prepositions that collocate with the verb 'drink'. In this regard the prepositions *بـ* (with/at) and *من* (of/from) function in the Quran as synonym pairs. Consider the two following Quranic verses together with their translations.

Example 03 (Q 83: 28):

عينا يشرب بها المقربون

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 03 of this category).

Example 04 (Q 76: 06):

عينا يشرب بها عباد الله يفجرونها تفجيرا

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 04 of this category).

The translators apply different translational strategies to render the synonymous prepositional phrases, ranging from literal to non-literal (contextual) to deletion (Abdel Haleem, in the last translation). The synonymous significance extends in the Quran to include even minor units. The following section highlights the role of the letter-level in being synonymously employed in the Quran for figurative purpose.

III. Letter Level

The first issue to be raised in this regard is the disconnected letters that occur in various combinations at the beginning of some Surahs of the Quran. Although there has been much speculation as to their interpretation, there is quite a consensus regarding their functionality. For the possible significance of these single separate letters, exegetical works can be consulted. Also most of the Quranic translations have references to these disjointed letters either in the footnotes or in a separate appendix (see Asad's Appendix II, for example). The metaphorical semantic function of such a minor unit will also be discussed in this category, i.e. changes in a word meaning occurring through: a. letter addition, b. letter-deletion, and c. letter-alteration. Most significantly in this regard is the letter **التاء** corresponding roughly to the English (t). The function of this particular letter in Arabic is used to designate grammatically a specific entity (gender, number or person) through a set of bound affixation (prefixes-suffixes-infixes). The Quran employs the significant characteristic of this letter in some occasions even rhetorically in several different ways.

- Letter-Addition

The addition of the letter **ت** as a prefix in the following words makes a difference in their sense. This is governed by the following principle:

زيادة المعنى لزيادة المبني (الزمخشري) أو قوة اللفظ لقوة المعنى (ابن الأثير)

Meaning, the more the letters in the term, the further the meaning is extended.

According to the above principle, when the letter ت is added it further extends the meaning of a word and this technique is applied systematically in the Quran to numerous words including:

توفاهم /تتوفاهم - تنزل /تتنزل - تذكرون /تذكرون - تبدل /تتبدل - تفرقوا /تتفرقوا

Generally speaking, the addition of the ت occurs whenever more specific details are given whereas it is usually dropped where the speech refers to general situation. The first pair, for example, in Q 14: 28 the Quran talks about people generally, thus the form with the additional ت letter تتوفاهم is used, whereas in Q 04: 97 the speech is about particular people and therefore the form without the ت letter توفاهم is used.

Also, the form pattern VIII افتعل is distinguished from the first form فعل by insertion of the consonant ت. Holes (1995: 85) states that 'this pattern often has a reflexive sense similar to those of pattern V and VII (indeed in some roots the sense of patterns V and VIII are synonymous or nearly so)'. He goes on to state that 'In some roots there is a benefactive sense discernible: كسب 'gain', اكتسب 'earn' (i.e. gain for oneself).' These two particular verbs given by Holes to exemplify this point are mentioned in one Quranic verse (Q 02: 286) as they are employed metaphorically in the Quran to state an antonymous situation. See a full argument regarding this verse under the section on Antonymy below. Here, the verb اقتدر, which is the form VIII of the verb قدر 'being able' mentioned in verse (Q 54: 42) will illustrate this point. In this verse the adjective مقتدر, which is derived from the above mentioned verb, seems more emphatic than the adjective قادر (able), which is derived from the basic form of the verb. This extra emphasis resulting from the addition of the letter ت is high functional, as it fits with the special and final mention of 'pharaoh's folk', and the fact that the Egyptians, to which this Quranic verse refers, were the most highly developed and powerful nation in antiquity.

Example 01 (Q 54: 42):

فأخذناهم أخذ عزيز مقتدر

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 02 of this category).

Example 02 (Q 18: 97):

فما استطاعوا أن يظهره وما استطاعوا له نقبا

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 01 of this category).

In the above verse the employment of this letter makes a semantic difference between the two highlighted terms. According to traditional commentators, El Taher Ibn Ashour for example⁴, the second indicates that an action is done with an extra effort and hence may require more time, since piercing the rampart (made from iron and copper) is even more difficult than scaling it. Thus the original text employs the function of the letter ت to rhetorically express this delicate difference, as the longer word (with an extra letter) is used to express the longer and more difficult action.

- Letter-Deletion

In the Quran, each letter counts and therefore, similarly, the dropping of a letter can sometimes make an elegant difference in the meaning. For example, when the Prophet Moses joined Al Khidhr on his journey and some mysterious events took place, Al Khidr kept using the form of the verb تستطع that includes the letter ت as such mysterious matters were difficult to cope with. However, when the reasons behind such behaviour were explained to Moses latter on and hence things became easier to understand, Al Khider used the verb form تسطع without التاء. This tendency is also

⁴ In his book of commentary on the Quran, *Al Tahrir wa Tanwir*, the traditional commentator El Taher Ibn Ashour comments on this particular verse, saying:

ومن خصائص مخالفة مقتضى الظاهر هنا إثبات فعل ذي زيادة في المبنى بموقع فيه زيادة المعنى لأن استطاعة نقب السد أقوى من استطاعة تسلقه ، فهذا من مواضع دلالة زيادة المبنى على زيادة في المعنى .

Meaning that one of the characteristics of this feature here, in a place where the Quranic pattern is going unpredictably against the readership's expectation, is based logically on the preference of using a verb with a longer form for an extended meaning to express even a harder action, since digging a tunnel-hole through the concrete barricade (made from iron and copper) is even more difficult than surmount it, and this is one of the occasions where the meaning is extended

displayed in the following verse where the two forms of the verb are used to illustrate the semantic significance regarding the dropping of the letter **ت**. Consider the English versions to see how translators dealt with this verse.

- Letter-alteration (changing)

Likewise, the change of a letter within a word alerts its sense from its synonymous counterpart. In the following example (Q 12: 87), there is one letter of a difference between the shape of **فتحسسوا** and **فتجسسوا** namely **ح / ج**. This slight difference has a semantic significance as the two words mean 'follow the traces to obtain one's tidings' (positive) / 'spy on' (negative) respectively. The former also has the sense of using all one's sense organs including receptor. Contextually, the prophet Jacob asks his sons to look for their younger brothers, and the synonymical letter change makes all the difference in fitting with this particular context. Even the use of the form **تفعل**, which is usually effective and sometimes has an additional overtone of potentiality, fits this context's requirements of patience, carefulness, and keeping trying. All these extra efforts required, expressed by the use of this form, fit with the second part of the verse which shows that such efforts require Allah's assistance and support.

Example 03 (Q 12: 87):

يا بني اذهبوا فتحسسوا من يوسف وأخيه ولا تأيسوا من روح الله فإنه لا ييأس من روح الله إلا القوم الكافرين

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 03 of this category).

It is also worth noting that the metaphorical word **روح** (literally, comforting pleasant wind), is used here metaphorically as 'mercy, support, comfort' (Al Sabuni [1981: 52]) The morphological form of this word is different from **روح** (spirit/soul). See below a similar discussion under the category of *Vocalisation*.

IV. Vocalization level:

The Arabic language depends for grammatical case on vocalisation rather than word-position. This system displays the minimum level of morphological distinction. The vocalic mark of a word may therefore change its meaning and hence differentiate it

from its synonymous counter part. The full rhetorical employment of case inflection and gemination is quite evident for the distinction between the different *قراءات* Qira'at, (literally, manners of reciting). The Quran also employs these grammatical features to play on words of similar forms in order to display a figurative significance. For example, the word *نعمة* (literally, blessing) is mentioned in the Quran in two different vocalized forms. The initial ن in the first occurrence is *مكسور* (i-vocalized), whereas the initial of the second is *مفتوح* (a-vocalized). This difference in vocalization reflects, in the Quran specifically, semantic variety as the first displays a positive connotation, whereas the second is usually used in an offensive context. Compare, for example, the two following Quranic verses:

Example 01 (16: 18):

وإن تعدوا نعمة الله لا تحصوها

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 01 of this category).

Example 02 (Q 73: 11):

وذرنى والمكذبين أولي النعمة

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 02 of this category).

Similarly, in Quranic verses Q 39: 30 and Q 49: 12, the word *ميت* 'dead' is presented in two forms, the difference between them being marked by different vocalization. The second letter ي in the first case is marked *ساكن* (consonantal/voweless), whereas the same letter in the second is marked *مكسور* (vocalized with an *i*- sound). In the Quran, this slight vocalization difference reflects semantic significance as the first case usually refers to an agent who is already dead and therefore functions like an adjective. The second, however, refers to a person who is still alive but who is subject to die and therefore functions like a verb. Compare:

إنك ميت وإنهم ميتون

Thou art mortal, and they are mortal;... (Arberry)

أحب احكم أن يأكل لحم أخيه ميتا فكرهتموه

Would any of you like to eat the flesh of his dead brother? You would abominate it. (Arberry)

Another feature in this regard has also to do with the morphological pattern of Form II. This form is based on the gemination of the second consonant. Rhetorically, it is the most employed form. It modifies the root form in two ways. In the vast majority of cases it indicates a causative form. The other way is to make the meaning more intensive/extensive and we will get back to this again when discussing the group of *Exaggeration* (Hyperbole / euphemism) under the metaphor tone-downing orientation. However, here, an example of the first type will suffice. The Arabic verb, in its first form علم ('know'), has a further semantic extension in its second form through gemination, علم ('teach', i.e. cause to know). In the following Quranic verse (Q 96: 05) both forms are mentioned:

علم الإنسان ما لم يعلم

Taught Man that he knew not. (Arberry)

The question of whether or not the Quran uses synonymy is not the domain of this particular section, though it is very important part of arguments that lead to both different interpretations and different translations of the Quranic text. The main concern of this section is to demonstrate how translations belonging to different periods of time have dealt with Quranic words that seem to represent a case of synonymy. Two relevant points about synonyms can be concluded here. These are: a) another factor, namely *chronological evolution* might be a reason for creating a new *synonym* and b) a particular word might be synonymous and polysemous at the same time and if this is the case it might share one sense with one counterpart synonym but not another. More light will be shed on this aspect in the following section on *Polysemy*.

6.2.2. POLYSEMY:

As stated earlier, in order to reach different generations from different periods in time, the Quranic text relies heavily on generalization. One way of achieving this is by the use of general terms of a polysemous nature. The domination of the Quranic text over the target versions and its nature of generality and comprehensiveness as well as the linguistic and cultural differences between the two involved languages allow the Arabic language of the original Quranic text to operate from a position of assumed

superiority. In this section, some of these key general terms of a polysemous nature will be tackled, namely: **التقوى** ('self-consciousness'), **رب** ('Lord'), **دين** ('religion'), **أمة** ('nation'), **كتاب** ('book') and **السكينة** ('tranquillity'). The translational problem associated with these key general-nature terms is that they are polysemous, connotative, but above all culture-specific. The basic sense of these words and their extended polysemous meanings are contextual and hence not interchangeable. They therefore have to be checked and confirmed in each particular context. The first term of these heavily loaded terms that are used frequently in the Quran is **الكتاب** (literally, 'book'). In the Quran, this word is quite polysemic and refers to several different senses including the Holy Quran itself and other Holy revelations, but otherwise it can refer to 'register', 'record', 'decree' or 'writing' according to the context in which it is found. Consider, the following example where this word is mentioned twice, though slightly differently in sense each time, as the word **كتاب** collocates with **أم** (mother) in the latter position:

Example 01 (Q 13: 39):

لكل أجل كتاب . يمحو الله ما يشاء ويثبت وعنده أم الكتاب

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 01 of this category).

Chronologically, recent attempts opt for the use of the word 'Scripture' rather than 'book' for **كتاب**. Consider also the following example where the equivalent form of the word **قرآن** has developed over time as well. Once again, the word **كتاب** collocates with **أم** (mother):

Example 02 (Q 43: 04):

انا جعلناه قرآنا عربيا لعلكم تعقلون * وانه في أم الكتاب لدينا لعلي حكيم

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 02 of this category).

Also the word **حكيم** literally means 'wise'. However contextually it means 'full of wisdom'. In this regard, see the discussion below on the adjective form **فعيل** under

Morpho-Polysemy. Another of these polysemic terms is دين (literally, 'religion'), which also displays other senses such as 'law' and 'calculation'. Key examples of this can be found in the verses (Q 03: 19), (Q 12: 76) and (Q 09: 36) respectively:

Example 03(Q 03: 19):

إن الدين عند الله الإسلام

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 03 of this category).

Example 04(Q 12: 76):

ما كان ليأخذ أخاه في دين الملك

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 04 of this category).

In the above verse the polysemous word 'religion' has the sense of law in this particular verse and is rendered equally by all the translators. Thus only three translated versions have been given. However we will return to this particular verse for another reason elsewhere.

Example 05 (Q 09: 36):

إن عدة الشهور عند الله اثنا عشر شهرا في كتاب الله يوم خلق السموات والارض
منهن أربعة حرم ذلك الدين القيم

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 05 of this category).

Another Arabic term whose polysemy may pose translation problems is السكينة (literally, 'secure tranquility'). This word is used in the Quran in several different senses and therefore requires extra attention on the part of translators if it is to be rendered properly on each particular occasion. Metaphorically, the verb that collocates with this term in the Quran is انزل ('send down'), which gives the impression that the term is meant in a material sense and should be treated as a concrete object in which case it would be better to render it literally to retain its

metaphorical image. Consider (Q 09: 40) and (Q 02: 248) respectively, together with footnotes where some translators justify their particular choices.

Example 06 (Q 09: 40):

فانزل الله سكينته عليه

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 06 of this category).

Example 07 (Q 02: 248):

وقال لهم نبيهم إن آية ملكه أن يأتكم التابوت فيه سَكِينَةٌ من ربكم

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 07 of this category).

The polysemous word **أمة**, classically means 'religion' or 'way' but has also become chronologically extended to denote 'nation' and recently includes 'generation' or 'any specified smaller community'. In the Quran, it occasionally refers to a 'period of time', a 'group of people' or a 'leader of excellent qualities, i.e. Prophet'. The latter meaning has been recently adopted to refer to 'scholars of high quality', which is also one of the modern senses of the word. Consider:

Example 08 (Q 40: 06):

وهمت كل أمة برسولهم ليأخذوه

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 08 of this category).

In the above verse the word **أمة** has been translated differently each time as 'nation', 'people' and 'community' respectively. The contextual verb **ليأخذوه** is also of a polysemic nature and hence poses a slight translational problem. This term can have a range of meanings, such as 'to kill him', 'to exile him', 'to destroy him' 'to dismiss him', 'to drive him away', 'to eject him', or 'to stone him', (see **إعجاز القرآن للبقلاني** p. 192-193), thus it has been rendered literally as 'hold', 'seize', 'lay hands on', 'get into power' or freely as 'destroy'. However, the purposeful choice of **ليأخذوه** in the Quran requires a similar purposeful word selection in translation. The verse also includes another term, **هم**, which also has been dealt with differently. This antonymous verb

will be discussed later under *Antonymy*. The following verse includes the term *أمة* in a different sense, i.e., it is used to describe the prophet Abraham as an example of a comprehensive and highly skilled leader.

Example 09 (16: 120):

إن إبراهيم كان أمةً قانتاً لله حنيفاً

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 09 of this category).

The next term to be viewed polysemically is *التقوى* (literally, 'self consciousness'). The translational equivalents given to this term do not however cover all of the meaningful senses of the term; particularly when it is used in its broadest sense to include 'God-fearing', 'God-conscious', 'righteousness', 'dutiful of God', 'restraint from evil', 'self-restraint', 'fearful' and 'fully mindful of God'. Saheeh (1997: iii) highlights that the Arabic term *التقوى* 'embodies the meaning of protection, caution and consciousness and righteousness. It is used in specific instances throughout the Quran to imply, predominantly, 'fearing Allah''. Consider:

Example 10 (Q 33: 01):

يا أيها النبي اتق الله

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 10 of this category).

The general sense of this term varies contextually from one occasion to another; particularly because it is used with a wide variety of collocational components such as those sometimes used with *الله* (in different senses; 'Allah', 'God', 'Lord', 'Creator', 'Provider'), *فتنة* ('tempting-trial'), *النار* ('Hell-fire') or with *عذاب* which itself has wider contextual senses including 'affliction' or 'suffering' in the context of 'deserved penalty', and hence exhibits different renditions as punishment (Saheeh), penalty (Yusuf Ali), torment (Hilali). At other times the word *التقوى* is used on its own. Even in such cases, Saheeh (1997: iii) argues that this term always implies the association of the Divine name even if it is not clearly mentioned in the Arabic text and therefore 'is understood to be an integral part of that concept'. The term is fairly rendered by most of the translators as 'fear of God' which covers the most commonly used sense

of the term. Abdul Haleem (2005: xxxi) appreciates that this term should be rendered even closer to its true meaning of 'being mindful of God'. However, as the term has a wider range of senses other than 'fear', for the sake of consistency, it should not keep one form all the way through. Rather it should be rendered contextually. Abdul Haleem (ibid) therefore insists that 'it is important for the translator to recognize when it is appropriate to be consistent in the translation of a repeated term, and when to reflect the context.' To see how the translations under scrutiny have dealt with this term and what strategies have been applied, the following two Quranic verses, (Q 02: 197) and (Q 03: 15) respectively, which include the said term, albeit with different senses and with different collocational components, will be viewed. In the former, however, the word **التقوى** is associated with another expression **يأولي الالباب** and is described metaphorically as the best of all provisions that one can rely on for a long journey.

Example 11 (Q 02: 197):

وتزودوا فإن خير الزاد التقوى واتقون يأولي الالباب

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 11 of this category).

Example 12 (Q 03: 15):

قل أؤنبئكم بخير من ذلكم للذين أتقوا عند ربهم جنات تجري من تحتها الأنهار

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 12 of this category)

Apart from the term **التقوى**, this verse also includes two other elements which are worth noting. The term **أؤنبئكم** which implies the sense of prediction and is toned down to 'tell', as one way of down-toning a term has to do with reducing its connotational extent to the basic meaning only. The above verse also includes the expression **تجري من تحتها الأنهار**, which was explained earlier. Additionally, this verse also includes the Arabic word **رب**, which basically refers to 'God' and is usually rendered as 'Lord'. As this term also has the meaning of 'cherishing', 'sustaining' and 'bringing to maturity', some translators opt for other equivalents that convey the same sense including; 'Sustainer' and 'Cherisher'. Abdel Haleem (2005:

03) explains that 'the Arabic root رب has connotations of caring and nurturing in addition to lordship, and this should be borne in mind wherever the term occurs and is rendered as 'lord'. Asad (1997: 1-2), on the other hand states that:

The Arabic expression رب – rendered by me as 'sustainer' –embraces a wide complex range of meanings not easily expressed by a single term in another language. It comprises the ideas of having a just claim to the possession of anything and, consequently, authority over it, as well as of rearing, sustaining and fostering anything from its inception to its final completion. Thus, the head of the family is called رب الدار 'master of the house' because he has authority over it and is responsible for its maintenance; similarly, his wife is called ربة الدار 'mistress of the house'. Preceded by the definite article أل, the designation رب is applied, in the Quran, exclusively to God as the sole fosterer and sustainer of all creation - objective as well as conceptual - and therefore the ultimate source of all authority.

This term in its basic sense is mentioned in the first verse of the first Surah (the opening) in which the two terms الله (Allah/God) and رب (Lord) are mentioned:

Example 13 (Q 01: 01):

الحمد لله رب العالمين

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 13 of this category).

Apart from the sense of 'Lordship', the term is used in different senses in other situations. Consider, (Q12: 23) and (Q12: 41-2) respectively:

Example 14 (Q12: 23):

قال معاذ الله انه ربي احسن مثواي انه لا يفلح الكافرون * ولقد همت به وهم بها لولا
أن رأى برهان ربه

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 14 of this category).

In order to relay the two contextual senses used in the above verses for the polysemous word رب, translators adopt different translational strategies. Both Rowell and Arberry take advantage of the technique of 'capitalization' by capitalizing the initial 'L' of the word 'Lord' when they think it refers to God and keep it small when they think it refers to 'master'. Sale adopts a similar strategy when it refers to God, however uniquely, as he capitalizes the whole word, albeit he minimizes the size of the last three letters (LORD), and does the same for the word (GOD). Yusuf Ali opts for

the strategy of 'addition' to clarify further that the 'master' referred to is the husband, by adding the phrase 'thy husband'. Asad, on the other hand, uses 'master' and 'sustainer', whereas Abdel Haleem chooses 'master' and capitalizes 'Lord'. In the following verse, the situation is even more complicated as the Quranic text plays rhetorically on the polysemous senses of the Arabic word رب. On this particular occasion it could be interpreted contextually as either Satan making Joseph forget the remembrance of his 'God' or Satan making the saved prisoner forget to mention Joseph's case to their 'master'. Also, the verb ذكر ploysemiously means either 'to mention' or 'to remember' which makes both interpretations stand true.

Example 15 (Q12: 41-2):

يا صاحبي السجن فأما احدثكما فيسقي ربه خمرا واما الآخر فيصلب فتاكل الطير من
رأسه قضي الأمر الذي فيه تستفتيان * وقال للذي ظن أنه ناج منهما اذكرني عند
ربك فأنساه الشيطان ذكر ربه فلبث في السجن بضع سنين

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 15 of this category).

As far as translational strategies are concerned, once again Sale, Rodwell and Arberry consistently stick to their previous strategical option, though they interpret the context differently. Asad adds a clarifying phrase [the king] to the word 'lord', for the purpose of clarification and to distinguish it from the other sense, i.e. 'God'. Yusuf Ali keeps the 'lord' option all the way through. Abdel Haleem is the only one who prefers the strategy of deletion. Another translational problem that occurs in the above verse regards the grammatical category of dual, which exists in the Arabic system but not in English. Yusuf Ali adopts further procedures to reflect this, by adding quantifiers, such as 'twain', 'one of the two', 'two companions'. Rodwell also uses this technique, though less frequently. The rest of the translators depend on contextual identifiers such as 'as for one of you as for the other'. Arberry however opts for compensation as he neatly inserts the expression 'of the two' in a later place in the verse, as does Asad, though in an earlier place. The above verses also include antonymous words, such as ظن ('certain'/'doubt') which is rendered variously as 'judge', 'consider', 'deem' and 'know'. The verse Q12: 23 includes also the verb هم, which is used antonymously in one sense for Joseph but in another sense for the master's wife in the original text and is thus rendered into English as 'longed',

'desired', 'made', 'taken' and 'succumbed'. We will return to all of this in more detail under the section on *Antonymy*, but before that it is perhaps instructive to shift the focus towards the delicate nature of *morpho-polysemy*.

6.2.2.1. MORPHO-POLYSEMY:

Perhaps one of the best links to clarify the relation between literalism and metaphorical rendering is the translation of ploysemous terms. The Quran is consistent in its use of oft-repeated terms and expressions, albeit that the senses are sometimes different. Metaphorical forms are considered to be one of the features through which the Quran extends and hence varies between these different senses. Translators ought to find applicable systematically constant morphological patterns to render such features. This can be best illustrated by the Arabic form III which can function as a 'subject' as well as an 'object'. For example, the Arabic term دافق through this form refers equally to both مدفوق and ذي دفع ('ejected' and 'having an ejection/'ejecting' respectively). Consider the translations of the following verse
Example 01(Q 86: 06):

خلق من ماء دافق

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 01 of this category).

Another pattern that reflects this stylistic feature is مفعل which refers basically to the 'infinitive-noun' as well as 'place-noun'. Thus a word like منزل would give either the sense of انزالا 'disembarking' or منزلا 'a place', i.e. a harbour, as do words like مدخل and مخرج. Consider the following Quranic verse:

Example 02 (Q 23: 29):

وقل ربي أنزلني منزلا مباركا وأنت خير المنزلين

In this Quranic verse the Prophet Noah prays to his Lord to land his ship safely at a blessed place. However the form مفعل, here used for منزل, extends the meaning to also include the sense of 'in a blessed way or condition'. In this situation, both cases were hoped for by Noah and therefore this form is selected purposefully to cover these two senses.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 02 of this category).

Apart from Asad, who comes up with a solution by taking advantage of the generic sense of the word 'destination', which covers the two intended meanings of the polysemic word منزلا expressed in the pattern مفعول, the rest of the translators opt only for either of the meanings. Asad, however, goes further by considering this as a case of a symbolic parable. The above verse also includes a case of المفعول المطلق 'absolute object' represented in أنزلني [...] منزلا ('harbour me [...] harbour') together with the extended derived from المنزلين ('the harbours'). Although this form in the above verse as well as in Q 22: 59 ليدخلنهم مدخلا يرضونه expresses equally the two intended meaning as the context cannot reject them, there are some cases where this form contextually expresses one meanings rather than another. Consider for example the following Quranic verse where contextually a place-interpretation is most likely:

Example 03 (Q 04: 31):

وندخلكم مدخلا كريما

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 03 of this category).

In the following Quranic verse, though the words مدخل and مخرج basically denote both the interpretation of *how* (manner) and *where* (place), contextually they are limited to an infinitive-interpretation only, i.e. the *manner* (of entry) is the most likely interpretation.

Example 04 (Q 17: 80):

وقل رب أدخلني مدخلا صدق وأخرجني مخرج صدق

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 04 of this category).

To a large extent this example reflects the fact that *linguistic convergence* due to recent *cultural proximity* has taken place, as the later translations (Asad's onwards) all agree on the infinitive-interpretation and therefore opt for the manner-option; i.e. the word مدخل is taken to refer to *the way* of their entry rather than *the place* of entry.

Abdel Haleem however prefers to render it as an adverb. This feature, the extension of meaning through morphological forms, can also be represented in the adjective form فعيل. This form is considered more rhetorical as words expressed in this way usually refer to more than one sense. Consider the following verses (Q 50: 04) and (Q 54: 44) and (Q 36: 43) respectively, where the words جميع, حفيظ and صرىخ expressed in this adjective-form are mentioned.

Example 05 (Q 50: 04):

وَعِنْدَنَا كِتَابٌ حَفِیْظٌ

In this verse the word حفيظ in this form can refer to either the book/record being محفوظ 'kept safely' or to حافظ 'keeping things safely', since a book cannot be described as accurately recording every single matter unless it is kept safe from any distortion. This form therefore significantly covers the two intended meanings.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 05 of this category).

Example 06 (Q 54: 44):

أَمْ يَقُولُونَ نَحْنُ جَمِيعٌ مُنْتَصِرٌ

In this verse the word جميع refers to more than one sense as it basically denotes 'abandonment'/'vast majority'. However, it also connotes 'in full agreement' and on this occasion, works as if the meaning has been sequentially passed through a cause and effect expression in the sense of 'We are so many and we agree, so we are victorious'. The فعيل form in which this word جميع is expressed therefore once again covers these two meanings.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 06 of this category).

Also, the word صرىخ, can basically be interpreted in three different ways: as a infinitive-noun صراخ 'seeking help by shouting', as a subject-noun صارخ 'the person who seeks help by shouting' or as an object-noun مصرخ 'the person who provides help as a response to shouting'. Al Zamakhshari, however, adds a fourth possibility in the sense of الاصراخ 'no help can be provided'. Consider:

Example 07 (Q 36: 43):

وإن نشاء نغرقهم فلا صريخ لهم ولا هم ينقذون

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 07 of this category).

Similarly the following Quranic verse employs an extension of meaning expressed by the **فعيلة** form that represents this feature, which is suggested here for the purpose of clarification. This form is used in the Quran to express such words as **بصيرة** ('eye-witness') and includes all of the following possible contextual senses of the word: 'the infinitive', i.e. 'clear-sightedness', 'foresight/insight', 'proof/evidence' and 'man's organs, particularly the eye' among many others. Consider:

Example 08(Q 75: 14):

بل الإنسان على نفسه بصيرة

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 08 of this category).

To conclude, when a term has more than one sense, one measuremental way of selecting a particular term over another is by being able to distinguish whether the term *logically* fits with the whole context. Logical sense is therefore the best characteristic for judging the choice of contextual fitness. The choices that govern the correct comprehension of the Arabic text are based logically on conformity with the readership's expectations, **مراعاة مقتضى الظاهر**, as discussed earlier. Consider:

Example 09 (Q 02: 182):

فمن **خاف** من موصل جنفا أو إثما فاصلح بينهم فلا إثم عليه

According to Ibn Qutaiba (1973: 191), in the above verse, the verb **خاف** (literally, 'to fear') also connotes the sense of 'to know', which logically fits even more with this context, as for a Muslim to change a testament, even for a justified reason, he has to know for sure rather than just 'fear' or merely 'guess'.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 09 of this category).

The use of logical judgement for Quranic text comprehension and hence interpretation applies even to minor elements like prepositions. Consider for example the following Quranic verse, which includes the above verb خاف, albeit the logical interpretation this time has to do with the preposition rather than the verb itself:

Example 10 (Q 03: 175):

إنما ذلكم الشيطان يخوف أولياءه

That is Satan frightening his friends, therefore do not fear them; but fear Me, if you are believers. (Arberry)

In this context, it is illogical that Satan would frighten his followers, particularly since this verse is describing a battle where he needs all his allies. Furthermore, the pronoun 'them' signifies that it is his followers who are used by him to frighten the believers. Ibn Qutaiba (1973: 222) explains that the preposition بـ 'with' is dropped here as the logical sense is يخوفكم بأوليائه 'That is Satan frightening you with his friends'. That is why context and in the Quran, by extension, the whole text do not yield one definite meaning only, but rather yield an increasing range of possible interpretations. The contextual judgement of a word in terms of whether it logically fits with the context is even more crucial for terms that display contradictory meanings. This will be viewed in the following section on '*Antonymy and Opposition*'.

6.2.3. ANTONYMY AND OPPOSITION:

As in English, an opposition in Arabic can be achieved by the employment of affixation. In Arabic, such oppositions have a figurative significance, as they are not the common norm. Forms once again play a crucial role in this regard, form VIII being particularly important. This augmented form is based on the insertion of the letter ت (t) after the first consonant of the verb. Once again this letter is of great importance. The main sense of this form can be discernable as 'affectation', 'artificiality', 'hardship', 'discomfort' or 'inconvenience'. However metaphorically, this form can also express antonymy. Consider the following verse and Qadhi's (1999: 362) comment following it:

Example 01 (Q 02: 286):

لا يكلف الله نفسا إلا وسعها لها ما كسبت وعليها ما اكتسبت

The first verb, which has been used to express the gain that a person earns in good, is *kasab*, whereas the second verb, which has been used to express the earnings of evil, is *iktasab*. The second verb is from the same root as the first (*kasaba* meaning, 'to earn, or gain'), except that an extra letter has been added (the letter *taa*). This letter gives the verb the added connotation of 'effort'. In other words, the second verb signifies that some effort must be employed in order to earn evil. This extra meaning is not present in the first verb.

The resulting change in meaning is that the earning of rewards from Allaah is a very simple and easy task, whereas the earning of evil is not so easy, and requires effort from the person. It also shows that the earning of evil goes against the nature of man, since he must exert himself in order to 'gain' the consequences of his evil deeds, whereas no such exertion is required in order to gain the rewards for his pious deeds.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 01 of this category).

Again the letter ت can make an antonymous difference within form VIII between verbs like شرى ('sell') and اشترى ('buy'), as the following Quranic verse example (Q12: 20) illustrates:

وَشَرَوْهُ بِثَمَنٍ بَخْسٍ دَرَاهِمَ مَعْدُودَةٍ وَكَانُوا فِيهِ مِنَ الزَّاهِدِينَ * وَقَالَ الَّذِي اشْتَرَاهُ ...

Then they sold him for a paltry price, a handful of counted dirhams; for they set small store by him. * He that bought him, ... (Arberry)

At other times a full *Antonymy* or *Opposition* takes place when the same word gives two opposite meanings or when it is used with two different senses. One of these terms is عسعس. This verb denotes oppositely either 'darkness of night to fall down, (dusk)' or 'night darkness to leave off (dawn)', i.e. the verb oppositely denotes either 'to approach' or 'to depart'. In such cases it is sometimes better to render the metaphor literally and leave the door open for all the possible interpretations. This verb is mentioned in the following Quranic verses in which the breath of the morning is not restricted to 'brightness' only nor is the night exclusive to 'darkness'.

Example 02 (Q 81: 17-18):

وَاللَّيْلِ إِذَا عَسْعَسَ * وَالصُّبْحِ إِذَا تَنَفَّسَ

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 02 of this category).

Another term that can refer alternatively to both 'night' and 'morning' is the word الصریم ('darkness') as it can be interpreted either as 'the darkness of night when it falls down' or 'the darkness just before morning approaches'. Consider Q 68: 17-22. This Quranic passage mentions the term several times - as a verb, as a noun and as an adjective. The latter however is in simile form.

انا بلونا هم كما بلونا اصحاب الجنة اذ اقساموا بالله ليصر منها مصبحين * ولا يستثنون * فطاف عليها طائف من ربك وهم نائمون * فاصبحت كالصریم * فتنادوا مصبحين * ان اغدوا على حرثكم ان كنتم صارمين *

Verily We have tried them, even as We tried the People of the Garden when they resolved to gather the fruits of the (garden) in the morning, * but made no reservation ('if it be Allah's will'). * So there came, on the (garden) a visitation from thy Lord, (which swept away) all around, while they were asleep, * So the (garden) became, by the morning, like a dark and desolate spot, (whose fruit has been gathered)* as the morning broke, they called out, one to another,- * 'Go ye to your tith (Betimes) in morning, if ye would gather the fruits.' (Yusuf Ali)

This verse also includes the word بلونا هم ('tempting trial') which can be used either for 'good' or for 'evil'. Consider (Q 07: 168) + (Q 21: 35):

وبلونا هم بالحسنات والسيئات

ونبلوكم بالخير والشر فتنة

In the following Quranic verse (Q 21: 87) either the verb ظن (literally, 'to think') or قدر, which has two different senses ('fate/power'), is used non-literally. One problem also has to do with the *antonymous* nature of the verb ظن as it has two contradictory senses, its basic sense of 'to be doubtful' and an extended contradictory sense of 'to be certain'. Consider the following verses in which this verb is used in the latter sense:

قال الذين يظنون أنهم ملاقوا الله

اني ظننت اني ملاق حسابه

ورأى المجرمون النار فظنوا انهم مواقعوها

In this verse, it is illogical that a prophet (Jonah) would think that God had no power over him. Thus, the commentator Al-Zamakshari comes up with the possibility that the polysemic term قدر is used here in the sense of 'fate' rather than 'power'. Under scrutiny we can find out how the translators have dealt with these verbs:

Example 03 (Q 21: 87):

وَذَا النُّونِ إِذْ ذَهَبَ مُغَاضِبًا فَظَنَّ أَنْ لَنْ نَقْدِرَ عَلَيْهِ

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 03 of this category).

Another comfortable assumption might have to do with a collocational phenomenon; **contagation** (discussed earlier under the *Collocation* section), regarding the transference of meaning due to the frequent association of certain components. In this sense, the word قَدَرَ might be used with the meaning of 'to restrict', which Quranically collocates particularly with الرِّزْقِ (literally, 'provisions'). This linguistic phenomenon has also to do with what Leech (1981) called *Semantic Prosody* (See Hatim and Munday 2004: 251) and what Dickins *et al* (2002: 71-2) called 'Collocative meaning'. Consider for example the metaphor-marked collocations of the following Quranic verses; Q 89: 16, Q 65: 07 and Q 17: 30 respectively:

وَأَمَّا إِذَا مَا ابْتَلَاهُ فَقَدَرَ عَلَيْهِ رِزْقَهُ فَيَقُولُ رَبِّي أَهَانَنِي
وَمَنْ قَدَرَ عَلَيْهِ رِزْقَهُ
إِنْ رَبِّكَ يَبْسُطُ الرِّزْقَ لِمَنْ يَشَاءُ وَيَقْدِرُ

Another example has to do with the term هَمَّ 'to approach' which is mentioned twice in the following verse (Q12: 24), although in a slightly different senses each time (for translated versions see earlier discussions of the verse).

وَلَقَدْ هَمَّتْ بِهِ وَهَمَّ بِهَا لَوْلَا أَنْ رَأَى بُرْهَانَ رَبِّهِ

Al Sabuni (1981: 20) states that there is a big difference between the two usages of the term هَمَّ, as the first use applying to what the master's wife was intending and willing, whereas the second use applying to Joseph was merely self possessed reflection.

The word زَوْجٍ (literally, 'pair') can *antonymously* refer either to 'one' or 'two' (for further discussion on this term, see the following chapter [language orientation]). At this stage, consider the following Quranic verse:

Example 04 (Q 06: 143):

ثَمَانِيَةَ أَزْوَاجٍ مِنَ الضَّأْنِ اثْنَيْنِ وَمِنَ الْمَعْزِ اثْنَيْنِ [...] * وَمِنَ الْإِبِلِ اثْنَيْنِ وَمِنَ الْبَقَرِ
اثْنَيْنِ

[His (Satan's) followers would have it that, in certain cases, any of these] *four kinds of cattle of either sex* [is unlawful to man]: either of the two sexes of sheep and of goats. [...] * And [likewise they declare as unlawful] either of the two sexes of camel and of bovine cattle. (Asad)
footnote:

- *four kinds of cattle of either sex*: Lit., 'eight [in] pairs - of sheep two and of goats two' (the two other pairs are mentioned in the next verse). This is an outstanding example of the ellipticism often employed in the Quran: a mode of expression which cannot be correctly rendered in any other language without the use of explanatory interpretations. The term زوج denotes a pair of things as well as each of the two constituents of the pair: hence my rendering of ثمانية أزواج (lit., 'eight [in] pairs') as 'four kinds of cattle of either sex'. The particular superstition to which this and the next verse refer is probably identical with the one mentioned in 5: 103.

Ibn Qutaiba (1973: [185-209] and [424-499]), highlights numerous examples where the Quran rhetorically employs this semantic feature by playing on the contradictory meaning of several words that are of an *antonymous* nature. Due to space, however, only some of these examples will be mentioned here:

The word وراء 'before' can be mean 'behind' or 'in front of'

وكان وراءهم ملك يأخذ كل سفينة غصبا (أمامهم)
من وراءهم جهنم
من وراءه عذاب غليظ

The word غلبهم can refer to 'the triumphant' as well as to 'the beaten'. Thus in the following verse (Q 30: 03) it could be interpreted as either 'after their victory', referring to the Persians, or 'after their defeat', referring to the Byzantines.

وهم من بعد غلبهم سيغلبون

He (1973:1 89) also argues that contradictory views have, to great extent, a lot to do with relevancy as one word can mean a certain sense for one person but an opposite sense for another. For example the Arabic word جال can mean 'big/great' for someone who is in a lesser position, but can also mean 'small/little' for someone in a greater position. The point to be stressed here is that two different morphological forms derived from the same root can sometimes make a big semantic difference even to the extent of being contradictory. The term يرى 'to see' can refer to 'seeing' generally, including 'daydreaming', if it occurs in the form رؤية, but refers only to 'dreaming while one is asleep' if it comes in the form of روياء. Similarly, the term قسط ('justice'), can be interpreted oppositely as 'the one who swerves or deviates from

justice' in the form of قاسط, but also as 'the virtuously fair' in the form مقسط. Consider Q 72: 14 and Q49: 09 respectively.

أما القاسطون فكانوا لجهنم حطباً

But as for those who have deviated, they have become firewood for Gehenna! (Arberry)

فاصلحوا بينهما بالعدل وأقسطوا إن الله يحب المقسطين

Set things right between them equitably, and be just. Surely God loves the just. (Arberry)

It might be convenient to conclude this section with a similar semantic difference due to letter-shape difference, which can be seen between وعد and وعيد. Apparently, the difference in the shape between these two words occurs due to letter addition, i.e. the insertion of the third letter, namely ي. Consider the meaning of these two terms in Ibn Al Rumi's poetic verse:

لقد انجزت فيه المنايا وعيدها واخلفت الامال ما كان من وعد

تقول العرب : وعد وعدا في الخير وأوعد وعيدا في الشر

In classical Arabic, the first form of وعد is وعد (literally, promise) belongs to the trilateral roots, whereas the first form of وعيد is أوعد (literally, threaten) belongs to quadrilateral roots. Yet, confusion may still occur because of this shape-similarity between the two forms, despite their producing contradictory denotative senses as the former has a positive sense (used for good affairs) while the latter's is negative (used for bad/evil). The following traditional story tells it all.

اشارت المصادر الى وفود أبي عثمان عمرو بن عبيد المعتزلي على أبي عمرو بن العلاء يسأله قائلاً : يا ابا عمرو :أيخلف الله وعده؟ قال ابو عمرو :لا .قال عمرو :أفرايت من وعد الله على عمل عقاباً، يخلف الله وعده؟ قال ابو عمرو :من العجمة اتيت أبا عثمان ، إن الوعد غير الوعيد.

Once Amru Bin 'Ubaid asked Bin 'Ala whether Allah would fail to keep his promises. Bin 'Ala replied: No. Then Amru said: Even if Allah promises to punish people for their bad deeds, won't He fail to keep His promises there? Bin 'Ala said: You are mislead by عجمة (incorrectness in speaking Arabic, because of one's non-Arabic origin) since وعد is absolutely different from وعيد. The following Quranic verses (Q 50: 45) and (Q 07: 44) include the two terms. Compare:

وذكر بالقران من يخاف وعيد

Therefore remind by the Koran him who fears My threat. (Arberry).

هل وجدتم ما وعد ربكم حقا قالوا نعم

Have you found what your Lord promised you true? 'Yes,' they will say. (Arberry)

The last verse also includes another distinction regarding نعم, which is considered a synonym of بلى as they both basically mean 'yes', despite displaying contextual distinctions. The first is usually used in the context of responding to a هل-question corresponding to the English 'yes/no' question, whereas the second is used for confirmation, i.e., in the context of responding to a rhetorical question. Consider:

واذ أخذ ربك من بني آدم من ظهورهم ذريتهم وأشهدهم على أنفسهم قال الست بربكم قالوا بلى

And when thy Lord took from the Children of Adam, from their loins, their seed, and made them testify touching themselves, 'Am I not your Lord?' They said, 'Yes, we testify'- ... (Arberry)

To sum-up, in all the above examples, the influence of literal rendering occasionally leads to a poor literal style. Most challenging is the exaggeratedly close (literal) adherence to Arabic metaphors, as in most cases they require a translational strategy other than a mere linguistically literal one; a strategy that goes beyond even cultural boundaries. Culturally, sometimes the reference to certain items is just a rhetorical form of figurative writing which belongs to specific culture, and which cannot be taken literally. Literal translation of Arabic (Quranic) metaphors often results in meaningless English, particularly with those, which are culturally bound. The unnecessarily close adherence to the original Arabic metaphorical structure typically sounds unnatural and therefore is best avoided. Alternatively, metaphors can translate better if taken functionally by following the three-step approach:

- 1 Identify what constitutes a *metaphor*.
- 2 Define the *function* that this *metaphor* might conceivably serve.
- 3 Determine a suitable T.L. equivalent capable of conveying the S.T. *metaphor function*, i.e. the full semantic presentation of the metaphorical word, 'its meaning plus the contextual implications (effect, etc.)' (Hatim and Munday, 2004: 275)

Regardless of whether to stick to the literal or functional method (literal/non-literal orientation), or whether to use a modern and easily understood form of language suited to the target reader or to keep the classic wording of the original Quran (modern/classic orientation), the main point is to understand the intended meaning of the whole metaphorical context of a verse rather than to stick to the literal verbatim meaning of individual words. Dickins *et al* (2002: 146) mention that the imprecision of metaphor is its powerfulness as 'the expressive force of a metaphor depends on this very imprecision'. This however turns out to not always be the case if metaphor blocks comprehension, or if metaphor complicates a translational problem by standing in the way of achieving clarity. It may then be better for the translator to sacrifice the high tone of the metaphorical image in favour of the conveyance of the message for the sake of clarity, i.e. it is better to sacrifice the form for the sake of the content. This will be discussed thoroughly in the following section, i.e. *Downtoning* orientation.

6.3. DOWNTONING ORIENTATION

This orientation will examine whether the translators of the existing translations of the Quran have kept the same strong tone of the classic Arabic metaphorical language or whether the register has been toned down with the passing of time. It also examines whether or not have those translators sacrificed the cultural metaphorical nuances in favour of the readers of their time. The translation of some figures of speech may not reflect the real figurative and connotative values between languages that linguistically differ and which belong to different cultures. Dickins *et al* (2002: 146) state that:

Metaphor can give rise to difficulties in translation between any two languages, but where the languages concerned are as relatively different culturally and linguistically as English and Arabic, the difficulties are sometimes quite pronounced

Chesterman (1997: 115) also remarks that some languages are labelled as rhetorically higher than others and therefore 'the texts need to be 'toned down' somewhat to meet the target-cultures different tolerance of rhetorical display'. Dickins (2005: 256) explains that 'this can be linked, however, to be a more general tendency for some languages to accept a greater degree of metaphorical density than others, at least in some text-types'. As far as text type is concerned, translating metaphor is one of the major problems in the field of translation between Arabic and English in general, and

the translation of the metaphorical language of the Holy Quran in particular. Dickins *et al* (2002: 158-9) argue 'the metaphorical downtoning in the TT here, like the reduction of parallelism, reflects a general tendency for English to use less strongly emotive language than Arabic, particularly in texts which argue a strongly held belief.'

Exceptions are usually made for original metaphors, especially those found in authoritative and expressive texts such as the Quran, and, in terms of the receptor response, this is particularly so when compared with 'the way in which the original receptors presumably reacted to the original message' (Nida, 1969: 01). One may therefore say that the translator has inevitably reproduced a text that culturally harmonises with the prevailing views of the reader in the target culture. Moreover, original metaphors are difficult to interpret 'because they are not relatable to existing linguistic or cultural conventions' (Dickins *et al* 2002: 150). There are several factors that may influence the translation of common metaphors. In making decisions, the translator has to weigh each option against the following factors:

- The importance of the metaphor within the context.
- The cultural element involvement.
- The extent of the reader's commitment and knowledge.
- The level of naturalness, i.e. the relative frequency and currency of the TL equivalent within an appropriate stylistic variety of language.

The above-mentioned sub-hypothesis of this orientation will be analytically tested using some examples where the translators have toned down the ST metaphors in order to fit with the TT culture by advocating a variety of strategies to moderate the high metaphorical tone of the original text. As would be expected, the reason for most shifts in the Quranic text is culturally-based. The examples will be mainly restricted to the groups of *Analogy* (metaphors/similes), *Shifts* (metonymy/synecdoche) and *Exaggeration* (hyperbole / euphemism).

6.3.1.GROUP OF ANALOGY (METAPHORS/SIMILES):

Both metaphor and simile belong to the same category of figures of speech, i.e. analogy. The difference between the two is the mention of *المستعار له* (the borrowed

'to'), as when that is mentioned, the figure of speech is clearly a simile rather than a metaphor. However, if أداة التشبيه (the simile particle) and وجه الشبه (the point of similarity) have not been mentioned clearly, then it is considered to be تشبيها بليغا (hyper-rhetorical simile). The bottom line is that the literal real meaning of the true speech is obligatory and hence requires clarity on the part of the producer (speaker/writer). The figurative sense of the speech, on the other hand, is optional but still requires understanding on the part of receptor (hearer/reader). In this section some Quranic similes and metaphors will be viewed to explore whether these original Arabic analogical features are reflected similarly in translated versions or whether they have been toned down over time. It will also attempt to identify various translational strategies used in coping with this level of style. *Metaphors* will be explored first.

6.3.1.1. QURANIC METAPHORS: الاستعارات القرآنية

In this section some metaphorical images of the Quran will be examined to see how translations belonging to different eras have treated them, i.e. whether they have hampered their tone or retained a similar register to that of the original text. The following examples will attempt to illustrate this:

Example 01 (Q19: 04):

قال ربي اني وهن العظم مني واشتعل الرأس شيئا

Saying: "My Lord! Lo! the bones of me wax feeble, and my head is shining with grey hair, ... (Pickthall)

In this particular verse the prophet Zachariah is praying secretly to Allah. Here, the metaphoric image expresses the fact that the spread of white hair throughout his head is similar to that of a bush on fire. The pillars or the components of metaphor used in this Quranic verse are represented in the Arabic version thus: the lender [vehicle] would be 'the shining of the flame' and the borrower [topic] is 'the grey hair'. The borrowed noun(s) [metaphorical word(s)] is اشتعل 'ignited' and the metaphorical image [Ground] can be discerned as 'the image of a spreading fire', although this has not been rendered in the English text. The Arabic key words used by the Quran to portray this image are اشتعل الرأس شيئا (literally 'my head being hoarily ignited'). Another characteristic of this metaphorical image is that it involves the Arabic

definite article ال used in the word الرأس, which is different from the other six types of definition as it implies the possessive sense rather than having to add the possessive pronoun ('my head'), a feature that English versions cannot reproduce. This is because the expression اشتعل الرأس شيبا is beyond even the norm of Arabic usage since it is different from اشتعل الشيب في الرأس or اشتعل شيب الرأس in that the adoption of the word 'ignition' for 'the head' rather than for 'the grey hair' signifies that the whole head has become ignited, which works even better metaphorically with the term 'grey hair', as وجه الشبه (the metaphorical sense) here describes the comprehensiveness and high speed of the fire by lending the sense of burning to the hair. To see this clearly consider the difference between the two following sentences:

اشتعلت النار في البيت

Lit. 'The fire has been set over the home' which means in Arabic that only a part of the home might have been burned

اشتعل البيت نارا

Lit. 'Setting the home on fire/The home is burned' which signifies in Arabic that the whole home was on fire.

Dickins (2005: 252) states that the metaphorical image of fire to express desire is strongly schematic in both Arabic and English. However, in Arabic it can non-lexicalizedly be still extended to include other senses of 'arise (with force) [of desire]'. Consider اشتعل غضبا 'to be flaming with rage'.

This sort of metaphorical expression is considered to be a complex metaphor because four elements are involved namely: الرأس 'head', الشعر 'hair', الشيب 'hoariness' and الاشتعال 'glister'. Thus the verb اشتعل 'ignite' metaphorically refers to the grey hair. However, the literal word used is الرأس 'the whole head', which is metaphorically better as it is meant to signify that there is no one single black hair left on the whole head. See also the similar discussion below on Q 54: 12 وفجرنا الأرض عيونا in the section on *Quranic Hyperbole*. Another point to note is that the original uses the singular form of the word العظم 'bone' rather than العظام, which in this position indicates the generic noun 'bones' rather than one single bone, signifying all the bones with no exception, because in Arabic the plural form may give the impression that

some or most of the bones have become feeble but not all of them. The target versions however have to opt for the plural form 'bones'. For more on this point see the discussion about the functions of forms under *Morpho-Synonymy* and the discussion on *Numbers* in the coming chapter.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 01 of this category).

In the above original text the metaphorical image is complexly transferred from the object to the item that causes the metaphoric sense to indicate the reason behind that metaphoric sense. Thus figuratively the ignition refers to the 'hair', although the 'head' is mentioned literally. By translating only one aspect of this complex metaphor the original metaphor is toned down. In terms of strategy, the English translations apply a mixture of translational strategies which vary across time. From Sale to Asad, all the translators have kept both 'the hair' and 'the head'. Arberry is the only one who renders 'the head' only. Abdel Haleem, on the other hand is the only translator who opts for the 'hair' option.

Example 02 (Q 18: 77):

فوجد فيها جدارا يريد أن ينقض فأقامه

In this verse, the verb يريد ('wish/want') is used metaphorically in the sense of 'very close to/just about to'. This is an Arabic metaphor in which the living characteristic of 'willing to' is borrowed figuratively for the non-living object, i.e. 'the wall', to signify that the wall is on the brink of collapsing. Literal rendering of such a metaphor will produce a ridiculous version in English, whereas a functional rendition will lead to the subversion of the metaphorical image.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 02 of this category).

The Arabic verb أقام denotes the sense of 'establishing'. However, it also connotes doing so in the right way. In other words it is not only the mere repairing or building up of the wall that is meant, but also that the wall will be set up straight in the correct

way. Perhaps, this can be made clearer when considering the meaning of the verb أقام in (Q55: 09) discussed earlier and which reads:

وأقيموا الوزن بالقسط ولا تخسروا الميزان

This is meant to refer to the keeping and retaining of الوزن in a proper state at all times. However, the matter does not simply end with 'the mere establishment of the weight with justice' as the translation(s) may suggest but, as a rule in the Quran, it also connotes the keeping of this rule, the abiding by it and its continuous application in the strictest and most proper of manners (Abdelfattah, 1998: 217). Sometimes, in the Quran, the words used are very normal on their own and therefore have no exceptional effect when they are looked at solely. However, if they are taken contextually, they can connote a highly rhetorical sense, as if the word can only reveal itself metaphorically through its contextual counterparts. A good example to illustrate this Quranic tendency might be the following:

Example 03 (Q 11: 44-6):

وهي تجري بهم في موج كالجبال ونادى نوح ابنه وكان في معزل يابني اركب معنا
ولا تكن مع الكافرين * قال سآوي الى جبل يعصمني من الماء قال لا عاصم اليوم
من أمر الله إلا من رحم وحال بينهم الموج فكان من المغرقين * وقيل يا أرض أبلعي
ماءك ويا سماء أقلعي وغيض الماء وقضي الأمر واستوت على الجودي وقيل بعدا
للقوم الظالمين.

This Quranic passage describes the scene of the Prophet Noah's ark struggling to float and the drowning of his son among other people. The situation is highly emotional and therefore is expressed in very strong metaphorical language in the original text. This metaphorical language is strongly signalled by a high density of metaphorical elements throughout the text. Dickins *et al* (2002: 155-6) state that 'one of the interesting stylistic features of metaphor is the tendency for a particular metaphorical image to be maintained over a fairly long stretch of text'. They consider such metaphors that maintain the same general image as *congruent metaphors*. However, if these extended metaphors are *non-congruent*, then they referred to as *mixed metaphors*. In the above text, several rhetorical features are employed to strengthen the metaphorical sense of the original; being significantly metaphorically dense. The first is the employment of morphological forms and structural patterns since 'languages differ not only in the patterns of structure employed but also in the values they assign to these patterns' (Hatim and Munday, 2004: 277). The selective use of

the form of the word **عاصم** polysemically extends the meaning of the word to include two possible senses: the basic sense **عاصم** ('protector') as well as **معصوم** ('the one who is protected'). Also the opening of the last verse of the above Quranic passage with the expression **وقيل يارض** structurally matches the closing expression **وقيل بعدا**, as they are both presented in the passive form, which is relatively uncommon structure in Arabic. This type of structure is significant here since this Godly command has been heard by none other than the addressees of this universe, i.e. 'the earth' and 'the heaven' and is hence expressed in the passive form. Also the choice of words used for expressing this heavenly decree, **أقلعي** and **ابلعي**, are chosen to give it a musical phonic effect.

These two words have no metaphorical significance when looked at individually, but they work perfectly within the whole context, simply because contextual factors can play an important role in the forcefulness of a particular metaphor, i.e. stock metaphor can become much more prominent ('revitalized'), and even dead metaphors 'revived'. This underlies the fact, as Dickins (2005: 252) aptly states, that metaphorical forcefulness is not merely a function of the type of metaphor (*langue*) but also of the textual context in which a particular instance of a metaphor is deployed (*parole*). The word **ابلعي** ('swallow') in comparison to its synonym **امتصّي** ('absorb'), for example, signifies that this decree has to be performed quickly. Although the water was sent down from the sky it is referred to as if it belongs to the earth by the use of the possessive pronoun **ماؤك** ('your water'), which also stresses that the earth is capable of obeying the command with no difficulty. Once again the word **غيض** ('abated/subsided') is used in the passive form giving the impression that this decree has been performed easily without any support from an agent. The word **استوت** has also, chronologically, been translated as 'rest on' (early versions) or 'settle on' (recent versions), nevertheless these renditions still do not cover the full sense of the word as it includes the connotations of 'landed fairly on/anchored balancelly on'. Furthermore, the phonetic principle of 'the least effort' discussed earlier should also be taken into consideration, since from the available options of **المنادى** (noun in the vocative) forms, the original text opts for the particle **يا** rather than **أيا** since the glottal stop **ء** already exists in the word **أرض** ('Earth'). The word **أرض** itself is used without the

definite particle ال ('the') which again goes against the linguistic norms of the Arabic language. However, when used in the Quran with أرض and حياة ('earth' and 'life'), it signifies the lesser importance of the earthly life of the present world (see also the discussion regarding definite and non-definite usage of the Quran under the section *Language Orientation*). Looking at the translations under scrutiny, one can compare whether these features which are meant to strengthen the metaphors of the original Quran have been kept at the same level in all versions alike or whether the impact of time has had an influence on the modern versions by downtoning the register of this densely metaphorical image.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 03 of this category).

In the above example, the simile of likening the waves to الجبال ('mountains') fits contextually here to indicate how huge these waves were. However, on another occasion, in verse Q 42: 32 ships have been described as being like الاعلام (polysemically, either as 'mountains' or 'flags') to match the general contextual atmosphere of the whole Surah and a particular metaphorical image, as ships can be imagined as towering icy mountains floating on the sea, which calls for the image of a flag's movement for the sails and the sense of the beauty of the flag is like the beauty of the ships sailing over the sea. Thus the word اعلام calls for these two different images to be brought to mind as the ship can be seen as an element of beauty as well as an example of hugeness. The latter has therefore been rendered differently by the translators (Sale 'high mountains'; Asad 'floating mountains'; Arberry 'landmarks'; Rowell, Yusuf Ali and Abdel Haleem 'mountains'). In the Quran, similes are employed with the aim of gaining both a physical as well as a psychological response from the reader. In the above case, waves are likened to 'mountains' because the people in the Ark saw these mountain-like waves before them and psychologically, at the back of their minds, experienced the same horrendous feeling of veneration and reverence felt by a person standing in front of a real huge lofty mountain. Similar similes, and how the Quran employs them figuratively, will be explored next under the second category in the *Analogy* group, namely Quranic Similes.

6.3.1.2. QURANIC SIMILES: التشبيهات القرآنية

In the Quran, similes play a significant role in bringing the intended meaning even closer by employing substantial items from real life that can be perceived without doubt in the mind. Stylistically, these similes add a figurative dimension to the context.

Example 01 (Q 36: 39):

والقمر قدرناه منازل حتى عاد كالعرجون القديم

This verse describes the stages that the moon goes through with similes portraying the last phase when it returns as a crescent. On this occasion the moon is likened to العرجون القديم, 'the lower part of an old date stalk'. This concrete image of the curved dry date-stalk jumps into one's mind and plays a major part in making the meaning even clearer. It invites the listener/reader to ponder this heavenly phenomenon and its similarity to the human life cycle. Also, in Arabic, the word منازل (polysemically either 'phases/stages' or 'house') refers to 28 phases; a phase for every night of the month (see Ibn Qutaiba for the names and times of every phase).

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 01 of this category).

In the above verse, the moon in its last phase is metaphorically likened to the date-stalk which is usually curved and dry when it gets old. It however calls to mind the beauty of the moon in its highest phase, where it is the central focus, but is now reduced to this neglected thin and erratic form. However, this full image of the moon waning is not expressed. This form expressed in the Arabic simile is toned down in some English versions where it is reduced to the simile elements only. Another point should also be mentioned regarding the gender of the moon as in Arabic it is considered to be masculine in gender whereas in English it is sometimes feminine. In order to circumvent this linguistic gap between the two systems, some of the translators resort to the 'it' option.

Example 02 (Q27: 42):

فلما جاءت قيل أهكذا عرشك قالت كأنه هو

In this verse Balqis, the Queen of Sheba, was asked about whether the throne she is seeing is hers or not, because, it seems impossible to her that her throne could have been brought there within such a short period of time. However, the throne she sees is outwardly exactly the same and her reply therefore is: **كأنه هو** ('it seems it is'). The Arabic expression employs the simile technique by including the simile particle **ك**, and the other simile elements; i.e. the 'likened to', and the 'likened with' parts are reduced to pronouns **هو** (subject-'it') and **هـ** (object-'it') as both refer to the same item -'the throne'.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 02 of this category).

Example 03 (Q 07:171):

واذ نتقنا الجبل فوقهم كأنه ظلة

The simile in the above verse likens the mountain to being lifted up over the people as if it were a 'shadow' to indicate the power and might of God. God's might is also stressed by the use of the word **نتقنا** ('lift with convulsions') which reflects authority, control and quickness rather than its commonly used partial synonyms **رفعنا** ('lift') or **هزنا** ('shake'). This metaphorical image is deemed to be toned down if it is rendered merely as 'lifting' or 'shaking'.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 03 of this category).

Example 04 (Q 13: 14):

له دعوة الحق والذين يدعون من دونه لا يستجيبون لهم بشيء الا كباسط كفيه الى الماء ليبلغ فاه وما هو ببالغه وما دعاء الكافرين الا في ضلال

Here, a comparison is drawn between people who stretch their hands out to pray to God to seek help from him and people who seek help from deities other than God, i.e. stone idols. The response to the latter is likened to a person who stretches forth his hands to water wishing hopelessly that it may reach his mouth, which will never happen. This vivid metaphorical image can also be interpreted as a person getting some water in his hands to drink, but opening up his fingers so the water never reaches his mouth.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 04 of this category).

Another feature that may lead to the downtoning of a higher Arabic metaphor is the combination of both similes and metaphors together or the doubling of either of them to produce a compound figure of speech, to give a complex rhetorical image. Such Arabic metaphorical exuberance might be curbed in translation. Consider:

Example 05 (Q 55: 37):

فإذا انشقت السماء فكانت يومئذ وردة كالدهان

In this verse the simile has been doubled. Two similes have been used together where two images follow each other. Firstly, the sky is likened to the 'rose', and then its colour is likened to 'stained leather/burning oil'. Both images share the same point of similarity, i.e. the gradual stages of colour spectrum of the rose of being yellowish in Spring, red in Winter, and very dark red when it withers in Autumn. This image of the gradual colouring of the rose from bright yellow to dark red is very similar to the colour of oily paint when it is exposed to fire, as it starts burning with a yellowish colour, then the flames get reddish and finally it turns to dark ashes. This image is also likened to the image of the sky on the Day of Resurrection when the sky is split, running with burning oils, and the red and yellow colours of fire are expected to dominate the scene.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 05 of this category).

Dickins *et al* (2002: 72) comment on a similar situation by stating that this does not work in English and although a factor in this failure may be that the phrase sounds over- metaphoric, a toned-down version works no better. One of the characteristics of Quranic text in achieving an effective realistic approach is the employment of existing material sources from real life by presenting these similes in the forms of similitude.

I. Quranic Similitude: التمثيل القرآني

The Quranic text portrays many vivid pictures and colorfully painted scenes through the employment of the technique of similitude. One of the main types of similitude

occurs when the point of similarity is rational-based as the purpose of this technique is to evoke the power of intellect, emotions and will: to practice what is believed.

Example 01 (Q 16: 112)

و ضرب الله مثلا قرية كانت امنة مطمئنة يأتيها رزقها رغدا من كل مكان فكفرت
بأنعم الله فأذاقها الله لباس الجوع والخوف بما كانوا يصنعون

In this verse, similitude evokes the intellectual component of the mind towards two metaphorical images: making the town taste, which literally refers to the people of the town, and associating the 'taste' with a 'garment', which idiomatically signifies 'to cause them misfortune'. Some commentators interpret the vehicle 'garment/garb/dress' as an imaginative metaphor. However for others it is a concrete image of the pale and faint complexion of human beings when suffering from hunger and starvation.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 01 of this category).

In order to achieve an effective realistic approach, even for the precise portraying of the psychological status of people, the Quran depends on two techniques; the use of genuine elements from nature such as huge items (mountains), abstract items (mirage) and tiny items (insects: spiders, bees, flies); thus to present similes in the forms of similitude, and also the technique of embodiment (materialization of abstracts, i.e. personification/animalization/plantization). The Quran uses such techniques with great effect for portrayal, transformation and status-changing rather than smiles and similitude. The following examples concentrate on the rendering of metaphoric senses and embodiment in some Quranic similitude.

Example 02 (Q 07: 176):

واتل عليهم نبأ الذي آتيناه آياتنا فانسلخ منها فأتبع الشيطان فكان من الغاوين ولو
شئنا لرفعناه بها ولكنه أخلد إلى الأرض واتبع هواه فمثله كمثل الكلب إن تحمل
عليه يلهث أو تتركه يلهث

Most creatures get out of breath only when they are tired. Dogs however pant much of the time regardless of whether or not, they are tired, thirsty or sick. The Quran

employs this fact to liken the man who goes astray whether being preached or not, to a dog with its tongue hanging out whether parched or not. A dog will also bark back when attacked, but it will eventually go back to panting with its tongue out when it gets tired of running and barking. Thus the Quran mentions this as well because it seems to be a peculiar characteristic of dogs.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 02 of this category).

Note also that the comparative element **فمثله كمثل**, in the above Quranic verse is also rendered differently in the above English versions. In one it is rendered as 'His similitude is that of a dog'; in some 'his parable is the parable of', whereas in the others it is rendered as 'his likeness is as the likeness of '. This psychological revealing of the inner soul the man is portrayed even more vividly in the following example.

Example 03 (Q 06: 71):

ونرد على أعقابنا كالذي استهوته الشياطين له أصحاب يدعونه إلى الهوى إئتتنا

This similitude also compares psychologically the propensities in one's inner soul and one's reluctance and hesitation when choosing between options especially when all impulses run counter to truth and morality.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 03 of this category).

As far as translational strategies are concerned, the rendition of the metaphoric sense of Quranic verses can be done using three translational techniques, as seen in the above examples. The main option is to retain the same metaphor in the TL where possible. Alternatively, the translators may also resort to the addition technique by adding where necessary a metaphor-word to the TL that does not exist in the SL. However, as a last resort, they may opt for the technique of deletion where there is no similar metaphoric expression available in the TL.

6.3.2. GROUP OF SHIFTS (METONYMY/SYNECDOCHE):

In this group some Quranic metonymies and synecdoches will be viewed to explore whether these original Arabic features are reflected similarly in the translated versions or whether their tone is hampered through the progression of time. This section will also identify various translational strategies used in coping with this type of usage. The first examples are of Quranic metonymies.

6.3.2.1. QURANIC METONYMIES: الكنايات القرآنية

Metonymies are not used very often in the Quran. The few cases that are mentioned show how the Quranic text gains from this stylistic feature. However, some of these metonymies may be toned down in translation as the following examples illustrate:

Example 01 (Q 02: 187):

أحل لكم ليلة الصيام الرفث على نسائكم هن لباس لكم وانتم لباس لهن علم الله
أنكم كنتم تختانون أنفسكم فتأب عليكم وعفا عنكم فالآن باشروهن ...

This Quranic verse includes three metonymous words namely; *الرفث*, *باشروهن* and *لباس*. The first two are metonymous euphemisms for coition. The last one describes wives as garments for their husbands and vice versa. This image signifies several metonymous meanings: the closeness to each other, shield in the sense of shelter, and protection. Consider the Egyptian expression *ستر وغطا* ('covering each others' shortages/faults'). It also echoes another Arabic metonymy as wives are sometimes referred to as *إزار الرجل* ('man's wrapper'):

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 01 of this category).

The above verse refers to sexual relations and metonymies rather than explicit mention are used to imply this, which is the normal way in the Quran for dealing with such matters of taboo. Consider also the following examples.

Example 02 (Q 02: 223):

نساؤكم حرث لكم

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 02 of this category).

Example 03 (Q 17: 29):

ولا تجعل يدك مغلولة إلى عنقك ولا تبسطها كل البسط

In this Quranic verse two images, regarding spending money, are expressed through metonymous expressions describing two opposite situations. The metaphors relate to the significant hand positions *يدك مغلولة إلى عنقك* and *تبسطها كل البسط*. The first metonymously indicates 'niggardliness' whereas the latter refers to 'spending too much'. In this regard, Al Zamakhshari explains that the phrase 'one's hand is shackled' is a metaphorical expression denoting niggardliness, just as the opposite, 'one's hand is stretched out wide' is a contextual metonym for profusion or generosity.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 03 of this category).

It seems that though the phrases have not been uttered explicitly the meanings are still conveyed effectively through the metonymic images. The explicit meanings of the above metonymous phrases have also been mentioned unequivocally in Quranic verse Q 25: 67 to more clearly describe the moderate state of financial spending. Compare:

و الذين إذا أنفقوا لم يسرفوا ولم يقتروا وكان بين ذلك قواما

Who, when they expend, are neither prodigal nor parsimonious, but between that is a just stand; ... (Arberry)

Needless to say, such examples of the elliptic mode of expression so often employed in the Quran sometimes have a meaning that goes far beyond the circumstances to which they refer to take account of timeless considerations. Thus, if their significance is limited to one particular occasion, their general metaphorical sense is reduced and hence becomes toned down.

6.3.2.2. *QURANIC SYNECDOCHE* المجاز المرسل في القرآن

The second type of figure of speech in the *Shifts* group is *Quranic Synecdoche* which is also employed in the Quran to add a further figurative touch. However, when these stylistic significances are not taken into consideration in the translation process, this can lead to a toning down of the metaphorical register of the original text. Consider

the following examples:

Example 01 (Q 05: 52) + (Q 02: 115) + (Q 76: 09):

ولا تطرد الذين يدعون ربهم بالغداة والعشي يريدون وجهه
انما نطعمكم لوجه الله
ولله المشرق والمغرب فأينما تولوا وجوهكم فثم وجه الله

In these verses the word وجه ('face/ countenance') is used to imply God himself. This represents a case of Quranic synecdoche as only a *part* of something is mentioned although the *whole* is intended. In the third verse in particular the use of the word وجه reflects a rhetorical significance, linking up with later passages where there is an argument about the direction that Muslims should look to when performing their prayers, i.e. whether they should turn their *faces* towards Jerusalem or Mecca.

For the English translations of the third verse along with the translators' footnotes, see appendix I (example no 01 of this category).

Example 02 (Q 08: 07):

وتودون أن غير ذات الشوكة تكون لكم

In this Quranic verse the word الشوكة ('fork/thorn') is used to signify all types of arms. This word usually refers to the sharp edged *part* of a weapon, but in this verse it is employed as a synecdoche to refer to the *whole* arm, and hence to the battle of Badr.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 02 of this category).

Example 03 (Q 50: 40):

ومن الليل فسبحه وأدبار السجود

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 03 of this category).

Example 04 (Q 12: 31)

واتت كل وا حدة من هن سكيننا وقالت اخرج عليهن فلما رأينه أكبرنه و قطعن ايديهن

In this verse, the word ايديهن is used as a synecdoche, since the ladies have not cut the *whole* of their hands, only a *part*: either their fingers or at the most the lower part of their hands; the *part* used to hold knives with, i.e. their palms.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 04 of this category).

In the above example, specific morphological forms are employed to raise the tone for the metaphorical purpose of *hyperbole*. The use of such forms is represented firstly in the use of pattern IV أَفْعَلَ expressed in the verb أَكْبَرَنَهُ. This pattern usually gives a causative or factitive meaning to the root form. There is also a sub-group of pattern IV inchoative denominatives. Moreover, the term قَطَعَن ('cut') in its II form is used here to cover more than just one metaphorical sense; these different senses might therefore not be fully reflected in English since firstly, the polysemic English term 'cut' denotatively covers both of the Arabic senses قَطَعَ 'to cut something into two pieces' and جَرَحَ 'to cut one's hand with a knife or any sharp tool'. In the original text, the former is used whereas the latter is connotatively meant. The second point to be aware of is that the verb قَطَعَ is used in its second form which signifies continuation, intensiveness and excessiveness. Therefore, the use of just the verb 'cut' to render this image will tone down the metaphorical sense. Examination of the English versions will prove chronologically whether or not the latter attempts dampen down the tone of the original. The Quran makes frequent use of the derived forms, particularly patterns II and X to give specific overtones. Whether the overtone is retained equally in translations belonging to different periods of time or whether it is toned-down over time will be the focus of the following sections on *Exaggeration; Hyperbole* in particular.

6.3.3. GROUP OF EXAGGERATION (HYPERBOLE AND EUPHEMISM)

In this section, some Quranic hyperbole and euphemism will be examined to find out whether these original Arabic features are similarly reproduced in the translated versions or whether they have become toned down over time. We will also identify various translational strategies implemented in coping with style. The first examples are of Quranic Hyperbole.

6.3.3.1. QURANIC HYPERBOLE: المبالغات القرآنية

One of the features that may show whether or not an expression has been toned down has to do with the frequent use of Quranic hyperbole. Dickins *et al* (2002: 158) state

that 'Not infrequently Arabic ST metaphors appear too strong or too dense for equivalent forms of English writing and there is some need to tone down the metaphors of the Arabic ST in the English TT'. As mentioned previously, hyperbole has either a positive or negative emotive function for emphasis and is not intended to be understood literally. However, this literary device of self-conscious emphatic exaggeration or extravagance has no sense of deception. In Arabic, word forms play a significant role in this regard and the use of such exaggeration depends largely on the employment of these forms, particularly the second form (pattern II) of the verb **فَعَّلَ** as well as the tenth form (pattern X) of the verb **اسْتَفْعَلَ**. Two general principles govern the formation of these forms (the relation between the word's form and its meaning):

1. **قوة المعنى في قوة المبنى** (The stronger the term is, the more metaphorically expressive it becomes [pattern II]).
2. **زيادة المعنى في زيادة المبنى** (The more letters a term has, the further the meaning is extended [pattern X]).

1. Pattern II **فَعَّلَ**:

This form is usually used to indicate exaggeration. It modifies the root meaning, making it more intensive or extensive. Thus the senses of verbs expressed in this form are far more intense than the mere basic sense expressed in the first form. It also indicates that an action has been carried out extensively. For example, the verb **كسر** in its basic form means 'to break something' (usually into two pieces). However, in its second form **كسّر**, the verb means intensively 'to massively smash something' or extensively 'to break into many pieces'. In Modern Standard Arabic, the causative potential meaning of this form can have similar counterparts in English patterns when rendered through the suffix 'ise'. This has been put to particularly heavy use with the coining of denominative verbs for scientific and other modern academic purposes. Holes (1995: 83) states that classically some roots of this form had intensive or extensive meaning but are now exclusively used in a causative sense (by indicating that another agent caused it to happen). Other senses can also still be derived through the use of this form, i.e. 'resilience / malleability'. Thus in the following examples unless particular techniques are used to render the extension of meaning clearly in the TL, these cases of *Hyperbole* will be considered to be toned down.

Example 01 (Q 07: 124):

لَأَقْطَعَنَّ أَيْدِيَكُمْ وَأَرْجُلَكُمْ مِنْ خَلْفٍ ثُمَّ لَأُسَلِّبَنَّكُمْ أَجْمَعِينَ

In an explanatory footnote concerning this verse, Asad comments that the grammatical forms لَأَقْطَعَنَّ and لَأُسَلِّبَنَّ must be rendered as 'Most certainly shall I cut off [your hands and your feet] in great numbers' and 'crucify you in great numbers'. This indicates that either the repentant sorcerers thus addressed were many or, alternatively, that they had a large following among the people of Egypt.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 01 of this category).

Example 02 (Q 06: 125):

وَمَنْ يَرِدْ أَنْ يَضْلَهُ يَجْعَلْ صَدْرَهُ ضَيْقًا حَرًّا كَأَنَّمَا يَصْعَدُ فِي السَّمَاءِ

In the above verse, the form يَصْعَدُ is used to describe the tightness of the breast by comparing it to the feeling one would get if one climbed up to the sky. Although, this action is a tall order on its own, the use of this form further exaggerates the sense of suffering associated with this errand by highlighting the difficulty in breathing which would be faced as a result. Thus, the verb يَصْعَدُ with شدة (gemination mark) used in this Quranic verse is a more exaggerated form than the first form يَصْعَدُ, which merely means 'climbing'.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 02 of this category).

Dickins *et al* (2002: 153) suggest a technique to fill up this kind of linguistic gap, and hence circumventing this kind of translational problem, is to adopt the addition strategy. This can help strengthen the English metaphor and hence match the Arabic metaphorical tone. They explain that such additional changes 'have the effect of ensuring that the metaphor remains evident and comprehensible in the English translation, as it would not were a more direct translation adopted'. This verse also copes with the modern scientific fact that the higher one goes, the harder it is to breath because of a lack of oxygen in the air resulting in a tightening of the chest. This scientific fact is not only hinted at co-incidentally in the Quran, but it is stressed whenever a similar occasion is touched upon. Another relevant example in this regard

shows the difficulty of going upward happening in a circular way. Consider (Q 15: 14):

ولو فتحنا عليهم بابا من السماء لظلوا فيه يعرجون لقالوا إنما سكرت أبصارنا بل
نحن قوم مسحورون.

Thou We opened to them a gate in heaven, and still they mounted through it, yet would they say, 'Our eyes have been dazzled; nay, we are a people bewitched!' (Arberry)

Example 03 (Q 12: 23):

ورأودته التي هو في بيتها عن نفسه وغلقت الأبواب

Similarly, this Quranic verse includes a verb غلق ('close'), which occurs in the second form. The difference of meaning between the verb in its basic form غلق or the form IV أغلق and the second form غلق is that the first two are just 'to close/to shut'. However, the second belongs to what we call earlier morph-polysemy as it could mean either 'to close firmly' or 'to close a lot of doors' (not just two or three). Thus, some commentators interpret this verse *extensively* as 'Zuliakhas has closed many doors (Seven)', which fits the plurality of the word أبواب ('doors/gates'). Others went *intensively* for the option that she firmly closes some doors. However, since the Arabic form covers the two options, both interpretations can still be meant at the same time, as the two interpretations do not contradict each other.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 03 of this category).

Example 04 (Q 54: 12):

و فتحنا أبواب السماء بماء منهمر * و فجّرنا الأرض عيونا فالتقى الماء على أمر قد قدر

On this occasion, Form II فجّرنا is used to express comprehensiveness rather like the previously discussed regarding the wholesale burning of Zakaria's head where it was only the hair that was alight although the whole head was mentioned. Here also, the gushing literally only applies to the springs, however metaphorically the whole earth is mentioned. That is to say, in the original text, the word الأرض is used metaphorically, but the word عيون is meant. This makes it seem as if the whole earth has been turned into springs which in turn indicates that the water gushed forth from everywhere.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 04 of this category).

The principle governing this form is **قوة المعنى لقوة اللفظ** (the stronger the term is, the more metaphorically expressive it becomes). The second form **فَجَرْنَا** works perfectly in the above case because of the metaphorical predication of **تفجير** ('gushing') to the **الأرض** ('the earth') rather than **العيون** ('springs'). It works similarly with other such cases as can be seen in verses Q 71: 10 and Q2: 222:

فقلت استغفروا ربكم انه كان غفارا

And I said, 'Ask you forgiveness of your Lord; surely He is ever All-forgiving. (Arberry)

إن الله يحب التوابين ويحب المتطهرين

Truly, God loves those who repent, and He loves those who cleanse themselves. (Arberry)

However, some exceptions to this principle are also worth noting in this regard:

1. When the form has no corresponding form I verb as **كلم** and **رتل** or even **فجر** just mentioned-above. Consider (Q 04: 164) + (73: 04):

كلم الله موسى تكليما

And unto Moses God spoke directly- ... (Arberry)

رتل القرآن ترتيلا

And chant the Koran very distinctly. (Arberry)

In the above two examples, although the verbs are geminated they do not have corresponding form I verbs. Thus they are not considered to be cases of *Hyperbole*. Another feature used to give an emphatic tone is therefore needed, e.g. **المفعول المطلق** (the absolute object structure).

2. The form should indicate an action i.e. be a verb-form, since root augmentation for other purposes such as marking diminution is not considered a case of *Hyperbole*.

3. When root augmentation is used only for linguistic purposes such as the addition of morphemes for mere morphological requirements, e.g. affixations to make a subject/object-noun form. This will be made clearer through the following discussion of pattern X

2. Pattern X استفعل:

Holes (1995: 85) states that Pattern X is most often the reflexive or reflexive-benefactive correlation of causative Pattern IV. Two other sub-types of Pattern X are estimative and educative (i.e. eliciting or seeking). The latter is more relevant to this part of the discussion, in terms of applying the principle of *زيادة المعنى في زيادة المبنى* (the more the letters of the term, the further the meaning is extended), since the additional letters add a further connotation, which leads to a *Hyperbolic* sense. This principle can clearly be seen through the root augmentation of the verb كَب ('throw') and the extended form كَبِكَب ('overthrow'), which is mentioned in the Quranic verse (Q 26: 94) to contextually fit with the extreme punishment.

فكَبِكَبُوا فِيهَا هُمْ وَالْغَاوُونَ

Then they shall be pitched into it, they and the perverse ... (Arberry)

Example 01 (Q 12: 32)

وَلَقَدْ رَاوَدْتَهُ عَنْ نَفْسِهِ فَاسْتَعْصَمَ

The verb *فاستعصم* is used here in its Pattern X form, signifying that the sense goes beyond just being 'chaste'. Commentators seem to unanimously consider that the word in this form has a sense of *hyperbole*. However this rhetorical connotation can be hyperbolically interpreted in different senses. Apart from Qutob, other commentators consider that this word, in the pattern X form, signifies the sense of 'to be on one's guard against'. Zamakhshari for example states that *الاعتصام*, a form of hyperbole, signifies 'high abstention or resistance' as if Joseph is already virtuous and seeks further protection. Qutob on the other hand maintains that the Quran uses this form (on Sulaika's tongue) as she wants to allude to the fact that Joseph has suffered in resisting her temptation, indicating self-defense as a way to retain her dignity, superiority and prestige.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 01 of this category).

Example 02 (Q 12: 80)

فَلَمَّا اسْتِئْذِنُوا مِنْهُ خُلُّوا نَجِيًّا

In this verse the verb **استَيْسُوا** is expressed in the Pattern X form indicating that they are not only **يأسوا** ('despairing') but are also, *hyperbolically*, they start gradually losing hope after exhausting all their efforts.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 02 of this category).

This verse also includes the word **نجيا**, the form of which seems also rhetorically selected as it can function as an object-noun and as an infinitive. Most commentators, however, interpret it as an infinitive to include all categories of number (single-dual-plural). Al Zamakshari, in particular, explains that taking the term as an infinitive is contextually better in terms of *hyperbolic* significance as Joseph's brothers 'retired conferring' to the extent that they became the action itself. As hinted above the infinitive includes the sense of singularity, which in turn indicates that they were all responsible for bringing Benjamin back. This sense is reflected in Sale's use of the word 'together' as if they are one single person. For more discussion on this point from a grammatical perspective, see under Language Orientation in the coming chapter.

6.3.3.2. QURANIC EUPHEMISM: **التهوين في القرآن**

Once again the Quran takes advantage of the stylistic feature of euphemism to talk about topics of sensitivity, e.g. taboos. However, the tendency towards downtoning is not ubiquitous for euphemism as such. The following example will show whether this stylistic technique has been retained to the same degree among the translated versions

Example 01 (Q 02: 222):

يسئلونك عن المحيض قل هو أذى فاعتزلوا النساء في المحيض ولا تقربوهن حتى يطهرن

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 01 of this category).

Consider also the Quranic expression **المحيض** (literally, 'woman's courses of menstruation'), mentioned earlier, which refers polysemically to both the place as well as the time. Further, one of the Quranic techniques used to express euphemism is the

employment of the definite/indefinite articles as well as singular/plural entities. At this stage, one example will be enough to point out the stylistic significance of this feature. Moreover, similar examples relating to this characteristic will be discussed grammatically under the Language Orientation section of the coming chapter. Consider:

Example 02 (Q 81: 14):

علمت نفس ما احضرت

In this verse the word *نفس* ('soul') is both singular and indefinite, to indicate *euphemistically* that this 'soul', though referring to everybody, comes on the day of judgment on its own without any support, regardless of worldly class distinctions or privileges. Thus the use of the word *soul* in this position indicates the 'generic' of the soul rather one single soul, thus signify all souls with no exception.

For the English translations of this verse along with the translators' footnotes, see appendix I (example no 02 of this category).

CONCLUSION OF CHAPTER SIX:

Translation, in the real sense of the word, is neither a mere transfer of the syntactic structure from one language into another, nor the rendering of the basic meaning of the words between the two said languages. There are other aspects of language that should be considered in any operation of this kind such as the specific nature of a given text; concentration on linguistic form and total or partial neglect of the constructive aspects of text, in addition to a relative ignorance of textual structures of different text types may be seen as one of the major causes of translation errors (cf. Hatim 1989). In this chapter, the rendition of the metaphoric language of the Quran has been examined using a chronological evolutionary approach within three different orientations, namely Classic/modern, literal/non-literal, and tone-downing of metaphors. The latter was conducted through an examination of three different metaphoric sub-groups of *analogy*, *shifts* and *exaggeration*.

Chronologically, the polysemous nature of Quranic terms and their generality and comprehensiveness resists any deficiency that might be caused by the passage of time. This is quite evident from the fact that the Quran is still coping with scientific

development, as well as the belief that all the Quranic predictions will eventually come true. Generality of wording is one of the key elements for its being time-resistant, as is the polysemous nature of its metaphorical terms, so that any new sense that occurs in the future should be included in the translation rather than excluded.

It is still important to mention that chronological development has its own impact on languages and therefore on translation. One of the best ways to determine the translational strategies to be used is through the comparison of different foreign versions of the same text. Lawrence Venuti (cited in Baker, 2001: 243) recommends this approach of strategy-determination saying: "Translation strategies can often be determined by comparing contemporary versions of the same foreign text". The re-translation of any work supposedly leads to a better rendition. However this improvement is taken from two different angles. On the one hand, the closer the gap between the dates of publication of both the *original* and its *translation* the more likely the comprehension of the source text will be (source-text orientation). On the other hand, the more modern the translation is the more likely it is to provide a comprehensible version for the contemporary reader (target-reader orientation). For further discussion regarding re-translation see Susam-Sarajeva (2006: 136-7).

As far as translational strategies are concerned, the analysis showed that early attempts at translation opt for a literal rendition, whereas later versions tend to apply a freer approach. The analysis also has revealed that the original text seems to maintain a certain balance between formal and consultative styles. Most of the translations fluctuate between these two styles. However recent translations sometimes verge in the casual or rather on being less formal than the original. The figurative language of the Quran is considered more culture-specific than ordinary course Arabic language. The involvement of cultural elements in the original text makes some modern translations seem heavily domesticated, although others (earlier attempts) are less so. Abdel Haleem's therefore, as expected, provides the most variety by virtue of being the latest one. His translation, is quite modern and a great effort has been made by him to translate the Quranic verses into contemporary English with the main aims of authenticity and understandability. It is very noble and necessary to present a translation of the Quran in a form that the people of a particular time and place will appreciate. However, this does not have to come at the expense of the content of the

original text. It is still possible to present a translation of the Quran in a manner, language and style that modern readers will benefit from while retaining as much of the original message and content of the source text as possible. Translators, such as Arberry, have shown and proven this to a large extent in their respective English versions. Arberry's translation has a different and unique style, which attempts to preserve the internal music, rhythm and sound effects of the Quran. Following the original closely, the verses of Arberry's translation have been arranged either in prose form or as rhythmic free verse, depending upon the needs of the passage. His rendition is therefore of particular interest among Quranic translations. It is also considered to be more consistent than all the other translations in its treatment of the oft-repeated Quranic expressions and is thus believed to be the most consistent translation.

Metaphorically: Asad is the translator who pays most attention to the metaphorical aspect of the Quran by trying to retain the metaphorical images to the greatest extent possible. However, by so doing, he sometimes overlooks concrete references or other generalities. His translation can therefore be considered to be a metaphorically-oriented version.

The aim of this chapter was to examine the six chosen translators of the Quran chronologically. Thus it was hypothetically predicted that this section will divide chronologically these English versions of the Quran, at least, into two groups - those translations that came before Yusuf Ali's and from Asad's onwards. Unfortunately, this predicted distinction is not clearly true. However another distinction has also come to light, i.e. not only do the translators vary in their *linguistic* treatment of the Quran's metaphorical expressions according to which period of time they belong to, but their translations also vary according to their *cultural* backgrounds.

By way of conclusion, the final point to be raised here is that although the above chronological analysis proves to a large extent how different translators belonging to different periods of time vary in their linguistic treatment of the metaphorical expressions of the original text of the Quran, it fails to provide the expected definitive chronological results. This can be attributed to the fact that some of the later attempts are based upon previous ones and are therefore highly influenced by them,

particularly those which have been done by translators who belong to closer periods of time or come from a similar cultural background. Therefore contrary to what was initially expected, the six versions have also produced some supplementary distinctions such as 'attitudinal component exhibits a range of ideational, interpersonal and contextual values'. (Hatim and Munday, 2004: 90).

This situation reflects a vital need for a further approach based on culturally different categories, in order to shed more light on how translators act differently according to their attitude and beliefs. This tendency is based on Chesterman's (2000: 47-8) view, in that the analysis of translational strategies can be achieved on a Micro or a Macro-level. He explains:

Micro-level explanations offer answers to why-questions by appealing to *reasons* which are assumed to be "present" in the minds of translators: this translation looks like this, or this translator made these decisions, because the translator had such-and-such concepts, beliefs, principles, values or knowledge [...] Macro-level explanations, on the other hand, seek *causes* in the world outside the translator's head, in the client's demands, in social norms and ideologies, in the power-play between cultures, in political aims and systems, in historical movements.

He then concludes that these causal explanations impinge upon each other, although all are obviously valuable. The following chapter therefore will view how metaphor in the Quran is treated differently according to the different cultural backgrounds of the translators in the light of Chesterman's Micro-Macro levels.

Recommendations:

The main recommendation, arising from looking at the chronological influence on the translations of the Quran, in consequence of Chesterman's norms of expectancy for each particular generation, is that the original Quranic text should be re-translated every now and then, within certain consistent periods of time, i.e. once within every single decade for example. This period of time might be reduced accordingly to cope with the rapid pace of scientific development. There are two main reasons for this invitation to re-translate the Quran:

- 1 The different expectations of modern generations.
- 2 To take account of scientific discoveries that add new meaning to the Quran by including new senses arrived at through scientific progress.

Chapter Seven

Issues of Patronage

(Translators' Cultural Profiles)

7. CHAPTER SEVEN: ISSUES OF PATRONAGE (TRANSLATORS' CULTURAL PROFILES)

The eighth chapter will deal with the Quranic discourse according to the translators' cultural profiles and intentions in terms of whether they see the Quran as the word of God or whether they deal with it as a literary text. It will test to what extent the translator's cultural profiles influence the treatment of the rendition of its metaphoric register. The chapter also examines whether this treatment reflects, in any way, Lefevere's patronage (pattern) issues. This chapter looks at the translations from the following two angles:

1. Translators' profiles according to their cultural background (native language, religion, time and place of origin/residence).
2. Translators' profile patterns with regard to how they view the metaphorical language of the Quran e.g. from a literary, religious, historical perspective, etc.

These two aspects will be viewed analytically in the light of Lefevere's Patronage patterns. According to Lefevere (1992: 15), patronage can be exerted by individuals, groups, a religious body, a political party, a royal court, a social class, publishers or the media, in fact anyone who has the power to impact the text negatively or positively. It was Andrew Chesterman, however, who first called for applying and relating these patronage-constraints specifically to literary translation. Of particular relevance to this study are the constraints of translators' cultural backgrounds and hence their *ideologies*, i.e. a translator's personal set of values and attitudes, including his/her attitude to the other constraints, for example, whether he/she willingly accepts them or not (Chesterman, 1997: 78). In this sense the translators' cultural backgrounds might be considered as a sort of patronage that may serve as a constraint to delimit the scope of acceptable deviance or to influence their intentions and hence their attitudes. Accordingly, this view will be empirically tested through the above-mentioned sub-hypotheses.

Ideally, translators can be classified under eight hypothetical categories according to their cultural backgrounds (native language, religion, time & place of origin/residence [in terms of familiarity with Arabic & Islamic culture]) Hypothetically, a translator of the Quran will fall into one of the following categories:

Category no 1: Muslim, Arabic native speaker, who lives in an Arabic country.
 Category no 2: Muslim, Arabic native speaker, who lives in a non-Arab country.
 Category no 3: Muslim, non-Arabic native speaker, who lives in an Arabic country
 Category no 4: Muslim, non-Arabic native speaker, who lives in a non-Arab country.
 Category no 5: Non-Muslim, Arabic native speaker, who lives in an Arabic country.
 Category no 6: Non-Muslim, Arabic native speaker, who lives in a non-Arab country.
 Category no 7: Non-Muslim, Non Arabic native speaker, who lives in an Arabic country.
 Category no 8: Non-Muslim, Non-Arabic native speaker, who lives in a non-Arabic country.

To find out how many of these categories exist in reality, an introductory preview of the available information in the form of brief profiles is required at this stage. These will be limited to the significance of particular translations together with the places of origin, native language, and the religious cultural background of the translators of the accessible existing versions. The classification of these translations will fall into the religious categories of Muslims or non-Muslims. The sub-category regarding native language, i.e. Arabic/non-Arabic will be also taken into consideration:

1. Muslims

To date, there have been more than 30 translations of the Quran into English carried out by Muslim translators, the first appearing in the 1860s. Perhaps the most enduring and popular of these is by Abdullah Yusuf Ali.

1.1. Arabic:

- Abdel Haleem

Religion: Muslim

Native Language: Arabic

Place of origin: Arabic (Egypt)

Place of residence: London-UK

Significance of this version: this translation is considered the latest so far and adopts a more-or-less modern style.

- Hilali

Religion: Muslim

Native Language: Arabic

Place of origin: Arabic (Saudi Arabia)

Place of residence: Unknown

Significance of this version: a contemporary version done by two translators under the sponsorship of King Fahed Complex for Printing the Holy Quran.

- Abdel Haqq

Religion: Muslim

Native Language: Arabic

Place of origin: Unknown

Place of residence: Unknown

Significance of this version: Collective work, the translation is done by Arabic translators (covering the gender issue by including a female translator as well). It is also edited by an English native speaker (Dr Y. Dutton).

- Saheeh International

Unfortunately the actual translators of this version are unknown so cannot be judged against their cultural background, which is not in line with Islamic norms (the names and the credentials of the authorship of any Islamic work must be known and should not remain shrouded in anonymity or be written under pseudonyms or hidden behind false names). However from the introduction it appears that this translation has been carried out by a committee which is assumed to be from an Islamic background.

1.2. Non-Arabic:

- Pickthall

Religion: Muslim

Native Language: English

Place of origin: UK

Place of residence: Lived for some time in the East

Significance of this version: the first translation by a Muslim Englishman who had lived in the East.

- Yusuf Ali

Religion: Muslim

Native Language: Unknown

Place of origin: India

Place of residence: Unknown

Significance of this version: very popular and widely used both by ordinary people as well as at an academic level.

- Asad

Religion: Muslim (a Jew who converted to Islam)

Native Language: German

Place of origin: Austria

Place of residence: UK

Significance of this version: in general tries to retain Quranic metaphors more than others.

- Thomas B. Irving

Religion: Muslim

Native Language: English (American)

Place of origin: USA

Place of residence: Unknown

Significance of this version: first American version published in 1985. For this research I only had available a copy of a partial translation of the Quran arranged thematically.

2. Non-Muslims (Orientals)

2.1. Arabic

- N.J. Daawood

Religion: Non- Muslim (Jew)

Native Language: Arabic

Place of origin: Iraq

Place of residence: Britain

Significance of this version: the only translation that is done by a non-Muslim Arabic native-speaker.

2.2. Non-Arabic

- George Sale

Religion: Non-Muslim

Native Language: Unknown

Place of origin: Unknown

Place of residence: Unknown

Significance of this version: Bearing in mind that this research deals with English/Arabic translation, this translation is considered to be the first actual translation that was based on these two languages. Sale learnt Arabic from a royal court interpreter by the name of Dadichi.

- Rodwell

Religion: Non-Muslim

Native Language: English

Place of origin: Unknown

Place of residence: Unknown

Significance of this version:

- Arberry

Religion: Non-Muslim

Native Language: English

Place of origin: Buckland Portsmouth-UK

Place of residence: Cambridge-UK.

Significance of this version: the reflection of the Original's form as well as being the most consistent attempt relaying the Original's repetitions.

- Palmer

Religion: Non-Muslim

Native Language: Unknown

Place of origin: Unknown

Place of residence: Unknown

Significance of this version:

The major reason for the election of these versions is that they have a firm connection with the translators' background both linguistically and culturally; Arab vs. non-Arab and Muslim vs. non-Muslim, respectively, in addition to the other considerations such

as time and place of origin. Apart from the last section, the analyzed translated versions will however be reduced to six versions for each section. Sale and Abdel Haleem's will be kept for most of the sections as they reflect the chronological approach of the study since they present the earliest and the latest. Sub-selection will take place as regards the rest (the other four) to serve the purpose of each section accordingly. Further comments regarding the translators' attitude and their translational strategies and techniques will be inserted where appropriate during the course of the analytical process. All the way through, the comments and statements regarding the translators' backgrounds and their English translations, provided in this chapter (where not explicitly otherwise cited), are based largely on the accounts of *The Oxford Guide to Literature in English Translation*, Qadhi (1999), Robinson (1996) and the translators' own introductions. From the above preview, the translators can be re-grouped into the following valid categories despite the fact that not all the relevant information is available.

Category No. 01	Category No. 02	Category No 03	Category No. 04	Category No. 05	Category No. 06	Category No. 07	Category No. 08
1. Hilali 2. Saheeh	1. Abdel Haleem 2. Abdel Haqq	1. Pickthal	1. Yusuf Ali 2. Asad		1. Dawood	1. Arberry	1. Sale 2. Rodwell 3. Palmer

The Quran's translatability and the elements in the world outside the translator's head that govern such translatability are convenient starting points to begin with. Translating any text adequately is always a debatable issue among scholars of translation studies, in terms of not only linguistic translatability but also in terms of other factors such as cultural differences. Translation of the Quran involves a further religious-based issue, in terms of its permissibility. The issue of permissibility is difficult to separate from the more general concern regarding translatability in discussions of the Quran. The rendition of the Quranic text will therefore be viewed in two ways: linguistically and culturally, i.e. religiously:

- Permissibility *عدم جواز ترجمة القرآن* is a religious notion i.e. whether or not the translation of the Quran is allowed from a religious point of view. (religious orientation).
- Non-translatability *عدم امكانية ترجمة القرآن* is a linguistic notion, i.e. whether or not translating the Quran is possible from a linguistic point of view (language orientation).

With regard to permissibility, Muslims consider the Quran as the 'literal word' of God and the final revelation for all mankind irrespective of their race, place and time. The question this raises is: considering that the Quran is in Arabic, if the Prophet was sent for all mankind, is translation of the Quran allowed so that its message may be spread to all mankind?

On the one hand, the Quran is in Arabic and for Muslims any type of translation will not be regarded as the true Quran - the speech of Allah and the revelation to the Prophet - because translation is a human endeavour, and not Divine. Translation transforms the Quran as the word of God in Arabic, to the speech of humans in another language. Through this destructive process of translation, the beauty and miraculous nature of the Quran is almost lost, as the very words of God are replaced by human substitutions. For this reason, any translation of the Quran can never be substituted for the original text in the same way as other translational works can. It is not permissible to believe that the translation is a substitution of the Quran. However, it is permissible to translate the Quran into languages other than Arabic as long as the readers can differentiate between the two texts. One of the main differences between the two is that the Arabic version is for both worshiping (praying, listening to, reciting or as many Muslims do - endeavouring to memorize by heart) as well as for understanding (see Robinson, 1996: 14-17). Worshiping should be done with the original and not the target text versions as has been agreed upon by all the major scholars of Islam, and has therefore never been a serious topic of debate amongst them. This view is backed up by the *fatwa* of Al-Azhar University in 1936, stating that translation of the Quran cannot be taken as a substitute for the original.

On the other hand, the necessity of the Quran being translated has been the consensus among the majority of Muslim scholars. Old-fashioned religious thinkers (Shaikes), like az-Zarqaanee⁵, as well as present day writers are unanimously agreed on the permissibility of translating the Quran. There is nevertheless a minority of scholars who are still against its translation⁶. Qadhi stresses the translation of the Quran into languages other than Arabic is not only allowed but is also a must and of urgent need as how else can non-Arabs be expected to encounter the message of the Quran. According to him, it is considered as *fard kifaya* (a type of obligatory act such that, if part of the Muslim nation does it [sometimes one person is enough], the rest are not accountable, but if none do it, then all are accountable) to spread the message of Islam. He (1996: 349) states:

In fact, there has been no known different opinion on this issue. How else can it be expected that non-Arabs encounter the message of the Quran? It is true that the Quran is not translatable, for no translation can do justice to its eloquence and beauty, but perhaps, in the translation, a faint glimmer of the shining splendour of the original may be seen, enough, maybe, to spark in a curious reader an interest that will lead him closer to the truth.

Furthermore, it is agreed amongst the majority of Muslim scholars that the Quran should be translated into other languages by analogy due to the general Islamic principle that; *ما لم يتم الواجب الا به فهو واجب* (every act that is an essential prerequisite to perform an obligatory act is also obligatory). Qadhi (1999: 355) goes on to state that according to Islamic tradition, translation of the Quran occurred during the lifetime of the Prophet. The first parts of the Quran to be translated were passages from the Surah of 'Mary the virgin' when the first emigrants of Muslim missionaries were sent by the Prophet to Abyssinia, under the leadership of Ja'far Ibn Abe Talib. He recited the first few verses of Surah Maryam to the Negus, and these were translated for him. As this incident occurred before the Hijra, it is strongly believed that this passage is probably the first recorded instance of any translation of the Quran. After the Hijra, the Prophet sent letters to the leaders of Persia, Rome, Egypt, and Bahrain, inviting them to convert to Islam. Most of these letters included some

⁵ az-Zarqaanee, v.2, p. 133.

⁶ For the names that belong to either group, see Mohammed Suliman's reference *الاقدام على ترجمة القرآن* (The intrepidity towards translating the Quran) particularly p.p. 28 and 47-8.

verses from the Quran, and those verses would have to be translated along with the letters. One of the common verses included in those letters was Q 03: 64.

To conclude, the permissibility of translating the Quran is a matter of opinion. The unquestionable fact is that 'over forty English-language translations of the Quran do exist' (Robinson, 1996: 291). The further question then arising is - to what extent do these translations vary from each other and what are the main influences that make them vary? In other words, how do the translators' cultural profiles affect their ability to translate effectively? This will answer the second point regarding the Quran's translatability.

In spite of the fact that the Quran constitutes a divinely opened window to reality, it is not unique in its Divine Origin only, but in almost every respect - in its style and methodology, in its chronological descent, in its textual arrangement, and in its approach to the problems of man and society. Thus the possibility of the full rendition of all these aspects of the Quran into other languages can be refuted both logically and religiously alike. The untranslatability of the Quran will be discussed through the following three orientations regarding the translators' cultural backgrounds: their religion, native language, and place of origin/domicile respectively. It is also important to note that, in the examples we have examined so far, the focus on the chronological evolution was linguistically based. However, the following sections will concentrate on the cultural profiles of the translators and whether or not their cultural backgrounds have influenced their work. These stages are not necessarily sequential and therefore further focus on linguistic issues is still necessary and will take place particularly in the Language Orientation section.

7.1. RELIGIOUS ORIENTATION (MUSLIM/NON-MUSLIM)

This orientation investigates whether the religious background of the translators of the Quran (Muslim or non-Muslim) has an influence on their final product. Six translators from different religious backgrounds have been selected, to provide the data through which the above sub-hypothesis of this section will be tested, on the grounds that they are Muslims: Yusuf Ali, Pickthall, Abdel Haleem. The following are selected as Non Muslims: Sale, Rodwell, Dawood.

Qadhi (1999: 364-5) explains that despite there being a lot of translations available, many of them are not very accurate. It is sad to note that most English translations that are in existence today suffer from very serious flaws and shortcomings. This is because most of the translators were not qualified enough to undertake the monumental task of translating the Quran. Qadhi believes that translation of the Quran can only be carried out if certain conditions are observed. A person who wishes to translate the Quran must fulfill these conditions and have particular qualities before he may translate the Quran for people speaking different languages and from different cultures. For him, it is also impermissible for any person to give verdicts concerning the Holy Book of Allah, unless he is knowledgeable about specific aspects. The first condition stated by Qadhi (1999: 350), among many others, is for translators of the Quran to be Muslim. He insists: 'the translator must be a Muslim with correct Islamic beliefs'. This is because a person who does not believe in the Divine Authorship of the Quran will never be able to do justice to its translation'. He concludes:

These conditions, especially the first one, make it imperative that the translation be done by a knowledgeable Muslim. A translation done by a person who excels in the knowledge of Arabic and English, but is not a Muslim, must be rejected for this reason, no matter how eloquent the English.

This condition calls for a further consideration as, according to their religions; translators of the Quran differ from each other in respect of some other essential points, which might be seen as intellectual barriers and hence aspects of cultural patronage. Chesterman (2000: 170) holds Lefevere's view, stating that 'we also find discussions of the translator's role in initiating translations, selecting source texts, acting as 'patrons' themselves and thus exercising power, as well as being subject to the power of others, to all kinds of external constraints'. These patronage constraints can take the form of some translators' patronizing attitudes about the Quran. Predictably, one of the big differences between Muslim and Non-Muslim translators is that most, if not all, of the non-Muslims do not view the Quran as the word of God. Muslim translators, by contrast, take the Quran as God's final expression to humankind, vouchsafed to the Prophet Mohammed in pure Arabic. To them, therefore it is not a literary work, nor strictly speaking, can it be translated. The intention behind the translation of the Quran is also a decisive factor for the way in which the

Quranic text is treated. Consequently, the analytical discussion of this orientation will be based according to the above facts on the two following main focal points:

- a. The Divine Authorship of the Quran.
- b. The intention of the translators.

7.1.1. THE DIVINE AUTHORSHIP OF THE QURAN:

The first point highlights whether the Quranic text is taken as the word of God or as merely a literal or linguistic work on the grounds of the translators' own religious profiles and whether or not their religious background has an influence on their rendition of it. Another area where translators of the Quran differ is in their attitude towards the human versus non-human origin of the original text and the consequences of this on the translation process. The quintessentially divine nature of the original Quran and the clearly human character of the translated versions are basically the reasons for these two diagonally opposed views towards them. At a time where there is no doubt that the target (translated) text is definitely human, translators vary in their views of whether to take the original source text as God's word, i.e. a sacred holy text produced by God, or as the production of a mortal, i.e. a religious text produced by man, or even as merely a secular non-religious text, i.e. a literary or historical work.

Looking at the translators' own introductions, one can draw a severance line that separates Muslims from non-Muslims regarding this point. The former strongly believe that the Quran is the word of God, whereas the latter do not doubt that the Quran was the product of Muhammad's own imagination and hence, view it as a human work, albeit a religious one.

The Quran is the supreme authority in Islam, and the entire religious life of the Muslim is therefore built around its text. This supreme status stems from the Muslims' belief that it contains, verbatim, the word of God as revealed piecemeal to Mohammad by the Angel Gabriel for the benefit of humanity in the form of brief and not-so-brief orations, over a period of twenty-three years. For Muslims, the Quran therefore is an eternal miracle that embody the word of God- unchanged, unabridged and uncompromised. These revelations were arranged by the Prophet under Divine Guidance into their present order; thus its contents and its arrangement are from God.

It therefore does not contain any element that is a product of a human mind. Consequently, any translation in compliance with standard conventions has to enclose in brackets words that are not taken from those in the Arabic text but added for the purpose of clarification or completion. This technique has also been adopted by non-Muslim translators for highlighting, in a different way, whatever has not been mentioned in the original text on the ground of *faithfulness*.

Being the word of God, for Muslims, the translation of the Quran should therefore be considered as only an attempt to present the meaning of the Quran, and to offer some glimmers of its charm to a wider audience who do not speak Arabic. When they read 'translation' they should recognize that these are the words of a human translator, and not the words of God. Translated versions can therefore never take the place of the original Quran, nor are they meant to do so. Arberry, in his introduction, has touched upon this point saying:

Since the Quran is to the faithful Muslims the very Word of God, from earliest times orthodox opinion has rigidly maintained that it is untranslatable, a miracle of speech which it would be blasphemous to attempt to imitate. It is thus the duty of every believer to learn to understand its meaning in the original Arabic.

In the introduction of Saheeh's translation (1997: v) it is stated that nothing can take the place of an in-depth study through the medium of Arabic itself. Furthermore, according to him, 'the Arabic Quran, being the word of God the Exalted, far outshines and goes beyond any human endeavour in linguistic merit and is indeed the standard of superiority for all Arabic expression'. Turner (1997: xiii) (due to the unavailability of the original reference, this statement is based on Abdelfattah's work 1998: 198). goes even further saying:

When one considers the complexities involved in translating a work such as the Quran, one often wonders whether it might not be easier for the whole English-speaking world to learn Arabic in order to read the Quran than for one translator to bring the Quran to the whole of the English-speaking world. As farfetched as this option might sound, it is the one favoured by most Muslim scholars, whose opinion it is that the Quran is only the Quran if it is in Arabic.

Exception to this religious/non-religious scenario, is the work of the Cambridge Arabist Palmer, a less religious partisan, who applies an academic approach to Quranic translation through which, according to *The Oxford Guide to Literature in English Translation*, a 'more academically rigorous approach develops, and we begin

to read discussions of the linguistic and cultural difficulties involved in Quranic translation for a non-Muslim English-speaking audience'. The reason behind his academic approach might be that his translation was done for Oxford University Press's *Sacred Books of the East* series (publishing patronage). Abdel Haleem in his introduction (xxvii) comments on Palmer's work by stating that 'His translation appeared in 1980. He was the first to reflect, in his footnotes, some real respect for the text and the Prophet of Islam'.

Palmer works more academically and hence approaches the Quranic text literally, or rather linguistically with concern for the Quranic rhetoric. This rhetorical element is also reflected to a large extent in Asad's and Yusuf Ali's treatment of the Quran, particularly since both versions use extensive commentary footnotes. These notes include phrasal statements such as the transitional-signal expressions: 'metaphorically/ metonymically / figuratively / symbolically / allegorically (etc) speaking'. Asad, in particular, has to a large extent tried to retain Quranic metaphor more than others believing that the ultimate meaning of certain passages cannot be adequately conveyed by any way other than an allegorical interpretation. For example, he justifies his approach and defines his technique when commenting on the Quranic verse Q 03: 07, stating that:

To my mind, one cannot arrive at a correct understanding of the above passage without paying due attention to the nature and function of allegory as such. A true allegory- in contrast with a mere pictorial paraphrase of something that could equally well be stated in direct terms- is always meant to express in a figurative manner something which, because of its complexity, cannot be adequately expressed in direct terms of expressions and, because of this very complexity, can be grasped only intuitively, as a general mental image, and not as a series of detailed 'statements'.

According to their religious profiles, translators treat the Quranic text differently. Influenced by their religious backgrounds, some early non-Muslim seem to insert certain points deliberately in order to authenticate their view that the Quran is not the word of God, but rather is the production of Muhammad. Consider the following points to illustrate this tendency:

1. The inclusion of the name of the Prophet Mohammad by some of them in the title of their works to indicate that the Quran is his own creation.

2. Also the rendering of the word اقراء, the imperative form of the verb قراء, which is a derived form of the word Quran itself, as 'recite' rather than 'read' which may give the impression that the Quran already existed before Mohamed and he is just re-reading it. Consider Asad's comment on verse (Q 96: 01), followed by renditions of the other translators:

Read: Sc., 'this divine writ'. The imperative اقراء may be rendered as 'read' or 'recite'. The former rendering is, to my mind, by far the preferable in this context inasmuch as the concept of 'reciting' implies no more than oral delivery- with or without understanding- of something already laid down in writing or committed to memory, whereas 'reading' primarily signifies a conscious taking-in, with or without an audible utterance but with view to understand them, of words and ideas received from an outside source: in this case, the message of the Quran.

Example 01 (Q 96: 01):

اقراء باسم ربك الذي خلق

Read in the name of thy LORD ... (Sale)

Recite thou, in the name of thy Lord ... (Rodwell)

Footnote:

- *Recite:* The usual rendering is *read*. But the word *qaraa*, which is the root of the word Koran, analogous to the Rabbinic *mikra*, rather means to address, recite; and with regard to its etymology and use in the kindred dialects to call, cry aloud, proclaim. Compare Isai. lviii. I; I kings xviii. 37; and Gesen. Thesaur. In the Hebrew root.

Recite in the name of thy Lord (Dawood)

Proclaim! (or Read) In the name of thy Lord ... (Yusuf Ali)

Read: in the name of thy Lord ... (Pickthall)

Read ! in the name of your Lord ... (Abdel Haleem)

3. There is a degree of ambiguity about the use of apostle/prophet/messenger, particularly the preference of the polysemic 'apostle' to 'Prophet/Messenger'. Collins dictionary defines 'apostle' as:

- One of the 12 disciples chosen by Christ to preach his gospel;
- Any prominent Christian missionary, esp. one who first converts a nation or people.
- A church reformer.
- An ardent early supporter of a cause or reformer movement.
- [Greek] *apostolos* a messenger.

It gives the following definitions to the word 'prophet':

- A person supposedly chosen by God to pass on His message.
- A person who predicts the future.
- The principal designation of Mohammad as the founder of Islam.
- A person who speaks by divine inspiration.

It is quite evident that the latter 'the definitions of the word *prophet*' is the most applicable to Muhammad's situation as a Prophet. Needless to say, the Arabic word رسول (messenger) implies by convention the sense of نبي (prophet) but not vice versa. That means every رسول is a نبي but not the other way round, since a رسول has to convey his message to people whereas a نبي does not. Consider the following Quranic verse:

Example 02 (Q 03: 144):

وما محمد إلا رسول ...

Muhammad is no more than an apostle; ... (Sale)

Muhammad is no more than an apostle; ... (Rodwell)

Muhammad is no more than an apostle; ... (Dawood)

Muhammad is no more than an Apostle; ... (Ali Yusuf)

Muhammad is but a messenger, ... (Pickthall)

Muhammad is only a messenger ... (Abdel Haleem)

In the above Quranic verse, while the non-Muslim translators plump for the word 'apostle' as an equivalent for the Arabic رسول, the Muslim translators, apart from Yusuf Ali, opt for the 'messenger' option to render the Arabic word رسول. However, the latest versions of Yusuf Ali's translation (2003/2004) also adopt this option (theses amendments are possibly the work of Saudi scholars). Thus these recent amended versions of his translation read:

Muhammad is no more than a messenger: ...

This developmental approach in Ali's translation also proves and validates to a large extent the previous chapter's hypothesis that the progression of time reflects, due to cultural proximity, some linguistic convergences as well. In the above example, the

choice of term serves as the fine line that separates translators and categorises them according to their religious groups. However, it might give the impression that their choices have intentionally been made according to their cultural religious backgrounds. If this was the case, it would then go without saying that the non-Muslim translators might deliberately choose this term to ambiguously give the wrong impression that Muhammad was just a missionary or reformer rather than a prophet and hence his book will be his product rather than being the word of God.

4. Another indication has to do with the universality of the Quran. The religious background of the translators reflects their view of whether they take the Quran as the word of God or not. The Quran, on more than one occasion, states clearly that it is addressed to mankind. Consider the following Quranic verse:

Example 03 (Q 02: 21):

يا ايها الناس اعبدوا ربكم الذي خلقكم والذين من قبلكم لعلكم تتقون

O men of Makkah, serve your LORD who hath created you, created you and those who have been before you: peradventure ye will fear him; ... (Sale)

O men of Mecca, adore your Lord, who hath created you, created you and those who were before you: haply ye will fear him. (Rodwell)

Men, serve your Lord, who has created you and those who have gone before you, so that you may guard yourself against evil; ... (Dawood)

O ye people! Adore your Guardian-Lord, who created you And those who came before you that ye may have the chance to learn righteousness; ... (Yusuf Ali)

O mankind! Worship your Lord, who hath created you and those before you, so that ye may ward off (evil). (Pickthall)

People, worship your Lord, who created you and those before you, so that you may be mindful [of him]. (Abdel Haleem)

However, some translated versions decide on the locality of where the Quran appears as if it was peculiar to a particular group of people only - 'men of Makkah/Mecca', for example. Consider also the following Quranic verse, where, this time, the general sense of an Islamic nation has been limited by some translators to refer to *Arabs* only:

Example 04 (02: 143):

وكذلك جعلناكم أمة وسطا لتكونوا شهداء على الناس ويكون الرسول عليكم شهيدا

For the English translations of this verse along with the translators' footnotes, see appendix II (example no 04 of this category).

5. Wajeeh Abdel Rrahman (1421 Islamic calendar; corresponding to 2006: 26-27) has gone even further than that by stating that some non-Muslim translators (without mentioning specifically who) opt for the use of the term 'inspiration' rather than 'revelation'. Although from etymological perspective, both *inspiration* and *revelation* have previously shared an overlapping meaning of that 'extraordinary or supernatural divine influence vouchsafed to those who wrote the Holy Scriptures, rendering their writings infallible'⁷. The modern sense of *inspiration* as 'merely the arousal of the mind or feelings of a human being towards special creativity', may give the impression that the Quran is a human production rather than, as the former asserts that it is God's disclosure of his own nature and his purpose for mankind through the words of human intermediaries; i.e. God's revelation in the form of human utterance. The only accessible version confirming Abdel Rahman's statement is Sale's 1647. Although this version is not translated directly from the original Arabic, it does however prove some points:

- It authenticates the previous chapter's main hypothesis that cultural convergence replicates also some linguistic features due to changes over time.
- It also supports the view that translating directly from the original text is far more appropriate.

Whether viewing the Quran as the word of God or not, the original intention of the translator in translating the Quran plays a vital role in the final product and may greatly influence the rendered version. The assumption is also entertained that these ideological discursive formations play an important role in the decision-making process adopted by translators and in the choices made when dealing with text-worlds in transition (Hatim, 2001: 124). This point will be further elaborated in the next section; *The Intentions of the Translators*.

⁷ Online Easton's 1897 Bible Dictionary

7.1.2. THE INTENTIONS OF THE TRANSLATORS:

The intentions behind translating the Quran vary from one translator to another according to whether they are Muslims or non-Muslims. In fact their intentions appear by contradictory in line with which diametrically opposed views they hold. A look at the introductions of each translation will confirm the intended purpose for each translator in taking on this task. According to *The Oxford Guide to Literature in English Translation* (2000: 142-43), the main purpose of the early translators of the Quran (all non-Muslim) was to refute Islamic religious arguments. The subtitle of Ross's translation, "newly Englished, for all that desire to look into the Turkish vanities", gives an impression of this attitude, which went hand in hand with the translation of Christian religious texts into Arabic for missionary purposes. In his introduction, the spirit with which Ross translates the Quran speaks for itself. Reverend Zwemer said of him: "He was utterly unacquainted with Arabic, and not a thorough French scholar, therefore his translation is faulty in the extreme". Similar assessments were made by Savary and Sale (See Qadhi, 1999: 375). It is therefore not surprising that Father Ludovic Marracci prefaces his translation with one volume introduction entitled a 'refutation of the Quran' and tries in his footnotes to give the worst possible impression of Islam to Europe. Other translators who have made their intentions to try to defame Islam clear in the introductions of their versions are cited in Qadhi (1999: 358). *The Oxford Guide to Literature in English Translation* (2000: 142-43) also identifies such a bias by stating that:

The adversarial stance towards Islam continued through the 18th and 19th c: in 1734 Sale, in the preface to his translation, opines that 'how criminal soever Muhammad may have been in imposing a false religion on mankind, the praises due to his real virtues ought not to be denied him'; and as late as the mid-19th c., Rodwell's introduction echoes this patronizing tone.

On the other hand, the progress of time and the increasing contact with the Arab world has helped other non-Muslim translators to view the Quran more fairly. For example, Arberry states in his introduction that he has tried to improve on the performance of his predecessors and to produce something which might be accepted as echoing, however faintly, the sublime rhetoric of the original Arabic Quran. In his attempt to convey this, Arberry has been at pains to carefully study the intricate and richly varied rhythms, which apart from the message itself, serve to explain the Quran's undeniable claim to be one of the greatest literary masterpieces.

At the other end of the scale, Muslims believe that the Quran is the final expression of God's will and purpose for man. To them, the holiness of the Quran is taken for granted by the Companions as well as the commentators since without relying on the proper methodology of interpretation (tafsir), it is possible to interpret the Quran in any way one desires. Therefore, the same approach should be taken by translators, since exegeses are a sort of interpretation (translation). Dickins *et al* (2002: 11) link these two types of interpretations under the title of *exegetic translation*, which they explain can be found to various degrees in different English interpretations of the Quran. If this is the case, then it holds that the translators of the Quran should have certain credentials and characteristics similar to that of the commentators (see Qadhi, 1999: 324-5; the qualifications of *mufasssir* [commentator]).

Chesterman (2000: 22) states that God's word remains God's word regardless of the language it is expressed in. Translating holy books therefore is not a human process only, it needs support from God, in the same way as was provided in the exegetical fables. Newmark (2003/ 36) says, 'if you are lucky, when you brood, you find a solution suddenly surfacing'. Incidentally, God could also be inspiring translators by means of intuition, with flashes of sudden insight being seen as heavenly inspiration, in a similar way as He inspires exegetes whose work was initially considered to be a sort of divine interpretation (see Chesterman, *ibid*). Yet, unless a translator makes his intentions sincere for the sake of Allah, and practices what he knows, and strives to gain more knowledge, it is very unlikely that he will be blessed with this type of divine ability which would qualify him to translate the Quran properly.

This predisposition can be seen as one of the differences regarding the religious approaches of Muslim and non-Muslim translators. According to the Muslims' beliefs, one of the factors, that is essential to arrive at a proper understanding of the Quran, can be obtained by divine blessing from Allah. This is because a proper understanding of the Quran involves a spiritual process that requires a keen intellect, and an ability to grasp meanings that are not apparent in the verse wording. Such a quality cannot be achieved by book-knowledge alone, but rather requires above-mentioned divine blessing. However, even though this type of knowledge cannot be gained through books, there are certain traditional and conventional habits that may help in achieving it. The *first* is based on a belief amongst most Muslim scholars in

the past, that, "whoever fears Allah with the knowledge he knows, Allah will bless him with knowledge of that which he does not know". This belief is alluded to in the Quranic verse (Q02: 282)

واتقوا الله ويعلمكم الله

So fear Allah, and Allah will teach you....

Abdel Haqq and Aysha state in the introduction to their translation that theirs has never been a work of mere academic endeavour but has rather grown out of more than two decades of continuous contact with the Quran as a living guidance; almost twenty-five years of regular daily recitation and reference, during which they have continually grappled with arriving at the best way of expressing the meaning of its passages in English. Arberry also stresses in his introduction that his task:

was undertaken, not lightly, and carried to its conclusion at a time of great personal distress, through which it comforted and sustained the writer in a manner for which he will always be grateful. He therefore acknowledges his gratitude to whatever power or Power inspired the man and the Prophet who first recited these scriptures.

Believing in this continuing inspiration process Arberry concludes, 'I pray that this interpretation, poor echo though it is of the glorious original, may instruct, please, and in some degree inspire those who read it'.

Secondly, viewing the Quran as a Holy book revealing the word of God means that Muslim translators have a great respect for it and holding the Quran in such high esteem comes across much more clearly in the attitudes of the Muslim translators (for some examples, see Qadhi 1999: 345-6). However, showing respect towards the Quranic text is not restricted to Muslims only. Arberry's respect and good intentions make his translation one of the best by a non-Muslims translator. By realising the importance of the Quran's spiritual inspiration, Arberry provides a wonderful work. His translation has a different and unique style, which attempts to preserve most aspects of the Quran including its internal music, rhythm and sound effects.

It is in the nature of central religious scriptures to be open to endless interpretations and to be utilised to justify all shades of opinion. The Quran is no exception. In order to cope with the progress of time and avoid place constraints, the Quranic text relies

on the technique of generality. Unfortunately, this generality has also left the door open for different interpretations, some correct but many wrong, which in turn leads to extremist groups twisting the Quranic text to suit their own misguided beliefs and attitudes. Interpretation (tafsir) is further complicated by the highly concise style of the Quran. The Arabic of the Quran is very concise and has attracted a sophisticated body of exegesis and commentary, including interpretations by those wishing to drive authoritative foundations to suit their somewhat extremist ideologies (Abdel Haleem, 2005: xxvi). Both early and latter-day scholars have emphasised some aspects of the Quran more than others in their commentaries; either undeliberately according to their understanding of a given passage or deliberately according to their beliefs, especially in the absence of a relevant divine authority. Abdel Haleem (ibid) goes on to state that the Quran itself predicts that some people will deliberately interpret certain figurative verses in a skewed way. Consider (Q 03: 07):

هو الذي أنزل عليك الكتاب منه آيات محكمات هن أم الكتاب وأخر متشابهات فأما الذين في قلوبهم زيغ فيتبعون ما تشابه منه ابتغاء الفتنة وابتغاء تأويله وما يعلم تأويله إلا الله والراسخون في العلم يقولون أئنا به كل من عند ربنا

He it is who hath sent down to thee 'the Book.' Some of its signs are of themselves perspicuous; these are the basis of the book-and others are figurative. But they whose hearts are given to err, follow its figures, craving discord, craving an interpretation; yet none knoweth its interpretation but God. And the stable in knowledge say 'We believe in it: it is all from our Lord.' (Rodwell)

This openness and comprehensiveness of the Quranic wording, however, gives translators the chance to interpret the same Quranic passage differently and hence to manoeuvre the text in a way that suits their beliefs, which is against neutrality and invisibility. This tendency is not peculiar to non-Muslims as some Islamic groups also take advantage of the Quran's openness, particularly with regard to its metaphorical language. Thus every single deviant sect that has sprung forth in the history of Islam has misinterpreted verses of the Quran in order to support its particular beliefs. Abdel Haleem (2005: xxii) acknowledges that 'Both non-Muslims eager to criticize Islam and some Islamic extremists have historically used this technique to justify their views'. Over the years, a large body of commentaries on the Quran has accumulated, and differences in interpretation can be observed between the various traditional groups within Islam (such as Sunni, Shi'i, Sufi, Mu'tazili, Ahmadi [Qadyani]), between different periods of history, and between the other different religions

(Judaism and Christianity). This also may have, in a way, influenced translators coming from different religious denominations.

Based heavily on Zamakshari's tafsir as a result of being metaphorically-focused, Asad has also been influenced by Zamakshari's beliefs (who belongs to the Mu'tazili group). Thus his work can be considered to be an English translation with a Mu'tazili perspective. Additionally, because of his European originality Asad's version also adopts a liberal approach. See, for example, his lengthy footnote on Q 24: 31 where he asserts that the concept of *Hijab* varies with time and place. In this regard, Robinson (1996: 291) states that Asad's version needs to be read with caution as he occasionally makes references to women, prescribed punishments and other ethical issues in accordance with modern European values. Relevant to this study, Asad also strongly believes that many of the statements of the Quran are allegorical.

Being unfamiliar with Islamic Sciences, both Yusuf Ali and Pickthall have been heavily influenced by the translation of Muhammad Ali who belongs to the Qadyani (Ahmediyya) group. Thus some of this group's doctrines have been absorbed into their translations, especially Yusuf Ali's work. Pickthall's work has very few explanatory notes, which has helped minimize the effect of Mohammad Ali's influence to some extent. Some of these misbeliefs are stated by Qadhi (1999: 370) and include:

Heaven and Hell are states of the mind and do not really exist; *jinn*s are not a separate creation of Allah but rather an innate force in man; *hooris* of Heaven are only for companionship and not for pleasure. In addition, Ali has an extremely liberal approach to *fiqh*, for he states that insurance and interest are allowed and polygamy is discouraged in Islam, to note some examples. .

Due to his *Sufi* doctrine, Yusuf Ali continually intersperses his translation with his Sufic thought and philosophy whenever he gets an opportunity to do so. His version also includes some notes that are indicative of his Sufic leanings, and smack of apologia and pseudo-rationalism. Ali has clearly been influenced by the modernist school of thought, which sought to explain away everything that they felt 'modern' science could not explain or rationalize. As a consequence, the Islamic World League released a guide booklet detailing the errors in his footnotes (Qadhi, 1999, 370-71). It is not the intention here to go into details (see the bibliography for further reading).

Rather, to show that good intentions and correct belief is an essential prerequisite for translators of the Quran. Thus, some illustrative examples may give the reader some understanding of the complexity and sophistication of views that arise from reading the Quran, and even Muslim pseudo-beliefs may lead to mistranslation. However, the following examples are not meant to be exhaustive and will therefore be reduced to the metaphorical cases in point where the possibility of a freer approach to translation to drive the text towards the somewhat extremist ideologies of a particular group is applicable. The translators that their versions will be taken as the data of this section are: Sale, Rodwell, Dawood, Yusuf Ali, Pickthall, and Asad.

Example no. 1 (Q 02: 260):

The following verse illustrated through the story of Abraham presents a metaphoric parable that has to do with how Allah gives life back to the dead. This code of belief is against the ideologies of the Ahmediyya group. Thus translators who are influenced by such ideologies are trying as far as possible to drive the text towards their own tenets.

واذ قال ابراهيم رب ارنى كيف تحيى الموتى قال اولم تؤمن قال بلى ولكن ليظمن
قلبي قال فخذ أربعة من الطير فصرهن اليك ثم اجعل على كل جبل منهن جزءا ثم
ادعهن يأتينك سعيًا واعلم أن الله عزيز حكيم

For the English translations of this verse along with the translators' footnotes, see appendix II (example no 01 of this category).

This is a good example of how translators may take advantage of the metaphorical language of the Quran to move the text towards an interpretation that better serves their own ideologies, by taking one particular part of the Quranic passage out of its whole context. Most of the classical commentators take the view that Abraham must have cut up the birds first if they were really to rise from the dead, rendering this phrase as 'then place them separately on hilltops'. However, some, like Razi, who quotes Abu Muslim, thought the important part of the metaphorical image was that it was as easy for four souls to come back to the body as for the birds to come back to Abraham. Although both interpretations are possible, as this is the nature of the Quranic text of being *حمال أوجه* (to be open to different interpretations), the first view is still far more convincing for the following reasons:

1. In this context, the passage where this verse belongs, including the previous verses, is arguing how life might be given back to the dead; a fact that has been stressed repeatedly on different occasions in the Quran.
2. Logically, how can birds stay still on separate hills till the Prophet Abraham calls them back, unless they are dead. But translators who are influenced by the Ahmediyya group have difficulty believing that the birds were actually killed by Abraham, which is the clear understanding of the verse, and the view of classical commentators.

Example 02 (Q 72: 08):

وَأَنَا لَمَسْنَا السَّمَاءَ فَوَجَدْنَا فِيهَا حَرًّا شَدِيدًا وَشُهَبًا

For the English translations of this verse along with the translators' footnotes, see appendix II (example no 02 of this category).

Sometimes, due to the comprehensive nature of the Quranic wording, literal contexts are interpreted metaphorically by inserting the translators' own views or the views that influence their understanding either within the text or in a footnote. This can create non-existent symbolism in order to burden the text with some extreme beliefs. Consider the following examples, among many others, particularly Yusuf Ali's and Asad's notes:

Example 03 (Q 74: 29):

لَوَاحَةٌ لِلْبَشَرِ

It scorseth men's flesh: ... (Sale)

Blackening the skin. (Rodwell)

It burns the skins of men. (Dawood)

Darkening and changing the colour of man' (Yusuf Ali)

It shrivellet the man. (Pickthall)

Making [all truth] visible to mortal man. (Asad)

Footnote:

- Most of the commentators interpret the above elliptic phrase in the sense of 'changing the appearance of man' or 'scorching the skin of man'. The rendering adopted by me, on the other hand, is based on the primary significance of the verb لَاحَ – 'it appeared', 'it shone forth' or 'it became visible'. Hence, the primary meaning of the intensive participial noun لَوَاحٌ is 'that which makes [something] visible'. In the above context, it relates to the sinner's belated cognition of the truth, as well as to his distressing insight into his own nature, his past failings and

deliberate wrongdoings, and the realization of his own responsibility for the suffering that is now in store for him: a state neither of life nor of death.

Example 04 (Q 27: 38)

قال يا أيها الملاء أيكم يأتيني بعرشها

And *Solomon* said, O nobles, which of you will bring unto me her throne, before they come ... (Sale)

Said he, 'O nobles, which of you will bring me her throne before they come to me, ... (Rodwell)

And to his nobles he said: 'Which of you will bring to me her throne, ...' (Dawood)

He said (to his own men): 'Ye Chiefs! Which of you can bring me *her throne* ... (Yusuf Ali)

Footnote:

- the throne is symbolical of power and dignity. So far her throne was based on material wealth: Solomon is going to alert it to a basis of Faith and the Religion of Unity.

He said: O chiefs! Which of you will bring me her throne before they come unto me, ... (Pickthall)

He said [to his council]: 'O you nobles! Which of you can bring me her *throne* ... (Asad)

Footnote:

- *throne*: the term throne عرش is used herein its metonymic sense of 'dominion' or 'regal power' (Raghib). It appears that Solomon intends to confront his guest with an image of her worldly power, and thus to convince her that her 'throne' is as nothing when compared with the awesome almightiness of God. Here, as in the whole of the story of Solomon and the Queen of Sheba, symbolism and legendary 'fact' are subtly intertwined, evolving into an allegory of the human soul's awakening to a gradual realization of spiritual values.

Example 05 (Q 27: 07)

اذ قال موسى لإهله اني انست نارا

Remember when Moses said to his family, Verily I perceive a fire; ... (Sale)

Bear in mind when Moses said unto his family, 'I have perceived a fire; ... (Rodwell)

Tell of Moses, who said to his people: 'I can descry a fire. ...' (Dawood)

Behold! Moses said to his family: ' I perceive a *fire*; ... (Yusuf Ali)

Footnote:

- here the emphasis on the wonderful nature of the Fire and the wonderful way in which Moses was transformed at the touch of spiritual light. He was traveling in the Sinai desert with his family. Seeking ordinary light, he came upon a Light which took him to the highest mysteries of God. No doubt all his inner history had prepared him for his great destiny. It is the inner history that matters, and not the place or position of a man in the eyes of his ordinary fellows.

(Remember) when Moses said unto his household: Lo! I spy afar off a fire; [...] (Pickthall)

Moses said to his family: 'Behold, I perceive a fire [far away]; [...] (Asad)

Example 06 (Q 28: 38)

فأوقد لي يا همان على الطين فاجعل لي صرحا

Wherefore do thou, O Haman, burn me clay into bricks; and build me a high tower, [...] (Sale)

Burn me then, Haman, bricks of clay, and build me a tower [...] (Rodwell)

Make me, Haman, bricks of clay, and build for me a tower [...] (Dawood)

O Haman! light me a kiln (to bake bricks) out of clay, and build me a lofty palace, [...] (Yusuf Ali)

Footnote:

- I understand his speech [pharaoh] to his Minister Haman to be sarcastic. But some commentators have taken it very seriously and imagined that he actually thought of reaching the heavens to save us from ourselves!

So kindle for me (a fire), O Haman, to bake the mud; and set up for me a lofty tower ... (Pickthall)

O Haman, kindle me a fire for [baking bricks of] clay, and then build me a lofty tower, ... (Asad)

Footnote:

- Pharaoh's demand for a 'lofty tower' is not only an allusion to the building of one of the great pyramids, but also a derisory, contemptuous reference to Moses' concept of God as an all-embracing Power, inconceivably high above all that exists.

To conclude, translators are supposed to be ideologically neutral. However, as has been shown here, depending on their beliefs and backgrounds, they do have varying attitudes towards the Quran, and this can lead to its text being rendered in very different ways. According to their religions or group-ideologies, translators can be classified into three different intention-categories with regard to their views on the Quran:

1. *Negative*:
 - A. Those aiming to refute Islam by defaming, pouring scorn on or offending its message.
 - B. Those using the Quranic translation to support a particular Islamic group, e.g. the Ahmediyya.
2. *Neutral*: those remaining invisible and unbiased most of the time and who simply attempt to mirror the original, e.g. Arberry
3. *Positive*: those who have an over-sympathetic understanding towards the Quranic text. With regard to having a sympathetic approach, Irving (1979: xvii) writes:

The situation becomes even more difficult when a translation is not done with sympathy, understanding and reverence. It is tragic that several of the translations through which a Western reader approaches the Quran were done, not so much to produce a sympathetic understanding of it, as to denigrate or mock its message. Even where a translation does not suffer from deliberate distortion or misrepresentation, it lacks understanding and force and the power to communicate.

More about the importance of this positive approach will be discussed under the heading *The Place of Origin/Residence Orientation*. However before that, the language orientation will be discussed next.

7.2. LANGUAGE ORIENTATION (ARABIC/NON-ARABIC)

This orientation will examine whether the native language of the translator has any impact on translating the Quranic text and will be tested at different linguistic levels. The analysis will concentrate on whether the uniqueness of the Quranic text reflects and hence warrants further requirements on the part of the translator regarding their awareness of both the target text as well as the source text vis-à-vis having a level of sensitivity that goes beyond mere dictionary knowledge.

By convention, it is always recommended that translators should translate into the languages of their native tongue, which they are fully aware of its both linguistic and cultural conventions. Peter Newmark (2003: 03) states in the introduction of his *A Textbook of Translation* that the translator should translate into his/her language of ordinary use. He appreciates that it is 'the only way you can translate naturally, accurately and with maximum effectiveness'. Baker (2002: 55) says: 'I am assuming

here that the professional translator would normally be working from a foreign language into his/her native language or language of habitual use (see Code of Professional Conduct, Institute of Translation and Interpreting, UK). She also stresses the same point later on (pp 64-65) where she insists:

The majority of a translators working into a foreign language cannot hope to achieve the same sensitivity that native speakers seem to have for judging when and how an idiom can be manipulated. This lends support to the argument that translators should only work into their language of habitual use or mother tongue. The code of professional Ethics of the translators' Guide of Great Britain states: A translator shall work only into the language (in exceptional cases this may include a second language) of which he has native knowledge. 'Native knowledge' is defined as the ability to speak and write a language so fluently that the expression of thought is structurally, grammatically and idiomatically correct.

It is true that native knowledge of the target language is essential for better rendering. However, certain limits of understanding, of what Hatim and Munday (2004: 275) call various linguistic 'focal elements' of the source language to judge the original text, are also mandatory, i.e. judging the text semantically, syntactically and stylistically, particularly for a text like the Quran. Qadhi (2003: 350) determines several conditions to be observed for any translation of the Quran to be allowed. Those relevant in this regard are:

- Condition number two: the translator must be proficient in Arabic and the language that he is translating in.
- Condition number three: the translator must be knowledgeable of the grammar and peculiarities of the Arabic language, and specifically the Quran.

Arabic is a highly complex language, and it is not possible that a person with rudimentary knowledge of Arabic, armed with a few dictionaries and lexicons, can do justice to any translation, let alone a Quranic translation. Even an Arabic native speaker will not necessarily be capable of understanding all the Quranic terms properly and hence be capable of rendering them into other languages correctly. It is still possible that a modern reader of the Quran, even one well grounded in classical Arabic, may fail to comprehend the real basic meaning of particular terms no matter how good a native-speaker he/she is.

It is also very true that in translation, particularly for texts like the Quran, there is always great loss however adequate, on first sight, a translation seems to be. Hatim

and Munday (2004: 258) state that 'although the translations normally sound excellent, closer scrutiny immediately reveals that they relate to the ST only tangentially'. Some failure of rendering Quranic text into other languages such as English is due to the differences in the nature of these languages as they belong to different language-families. Qadhi (1999: 309-310) acknowledges that the interpreter of the Quran has to be knowledgeable in Arabic, not only on dictionary bases. He quotes some views of several Muslim scholars supporting his observation, stating:

The relationship of the understanding of the Quran to knowledge of the Arabic language is clear, it is impossible to truly understand and interpret the Quran without knowledge of the Arabic language. Since the Quran refers to it having been revealed in 'a clear Arabic tongue' (16: 103), the necessity of knowing this language in order to understand it cannot be overemphasised. The interpretation of the Quran must comply with the rules of the Arabic language, in terms of vocabulary, grammar, rhetoric and principles of discourse.

Therefore, only a translator with native capability in the Arabic language can attempt to interpret the Quran appropriately, utilizing the tools of solid linguistic analysis and looking at it in the context within its stylistic features and figurative language. It is the job of such a translator to bring the reader as close as possible to the meaning of the original Arabic text of the Quran, but at a level of language that is comprehensible and accessible to the non-specialist majority. The Quran was after all first addressed to the Arabs in their own language, 'to make things clear'. See for example Q 12: 02 and Q 43: 03.

Moreover, there is a strong relationship between the Quran and the Arabic language as the Quran has influenced the Arabic language with its fascinating poetic style and unique diction. The Quran includes original metaphoric expressions that have become part of the Arabic language. The Quran has also brought all the Arabs together. As a consequence of this unity through the Quran, the Arabic language has moved far beyond the Arabian Peninsula, deeply penetrating many other languages within Muslim lands. Were it not for the Quran, numerous peoples would not have taken up this language, learnt to read and write it, or studied with it and worked with it. Were it not for the Quran, every Muslim nation would have their own language, and classical Arabic would not have spread among them. Thus the Quran has been the source of preserving communication between Islamic and Arab nations. Robinson (1996: 18) stresses that the Quran has left an undeniable impression on the Arabic

language and that Quranic expressions had even passed untranslated into the everyday speech of non-Arab Muslims. The first Surah of the Quran, *Al Fatiha* (the Opening), which is an essential part of the ritual prayers, is learned and read in Arabic by Muslims in all parts of the world, and many other verses and phrases in Arabic are also incorporated into the lives of non-Arabic-speaking Muslims. The Fateha in its entirety is also used very widely outside the set prayers, and no formal occasion would be complete without it. It remains to be said that nothing can take the place of an in-depth study through the Arabic medium itself. Irving (2002: xvi) states that:

The Quran was revealed through the medium of a human language, namely Arabic, and it is only by reading it in the original that one may feel and enjoy its real beauty and grandeur. Only then is one in communion with '*that inimitable symphony the very sound of which moves man to tears and ecstasy*' To that extent, the Quran remains untranslatable, as the perfect choice of wordings, the syntax of the verse, the powerful rhythm of the passages, the manner of eloquence displayed by the Arabic- all might be lost and destroyed in translation. This however must not suggest that efforts should not be made to render its meaning in another language. It rather increase the need, however difficult the task may be' [the highlighted part is a quote from Pickthall's introduction].

It is thus an imperative and undeniable fact that Muslims in particular should be familiar with the Arabic language to a degree that they can easily understand the Quran. The Quran was after all first addressed to the Arabs in their own language. It is therefore not surprising that 'those Muslim societies that are ignorant of Arabic are, in general, less Islamically knowledgeable (and hence more susceptible to deviation) than those societies, which are firmly grounded in Arabic' (Qadhi, 1996: 354). Muslims who do not understand Arabic must realize the great disadvantage they have by not being able to understand the word of God in its original form. The beauty, the eloquence, the rhythm and the miraculous nature of the original text- all are lost in translation. If understanding the message is an essential part of the translation process, no doubt then that translators who are neither familiar with Arabic nor have a great command of it would not therefore be expected to bring into being a truthful and faithful production out of the original Quran. Thus their inaccurate work leads inevitably to non-acceptance of the Quran and further to unfair judgments and hence negative remarks being made about it.

Bearing in mind all the issues mentioned above, particularly Hatim's linguistic 'focal elements', this orientation will analyze the way meanings are communicated on the

following three linguistic levels: stylistically, semantically and syntactically Six translators have been selected to take their translation as the data through which the above sub-hypothesis of this section will be tested. These are: Non-Arabic native speakers - Sale, Palmer, Pickthall and Arberry; Arabic native speakers - Dawood, and Abdel Haleem.

7.2.1. STYLE:

The Quran has its own style, as the eloquence and the standards of the Arabic language used in the Quran are above those of any human speech. It may therefore be useful to the reader to know about some of these important stylistic elements which are treated as communicative clues to specific meaning.

- Logical connectors are used as tools to link the argumentative elements, the most frequently used being adversative conjunctions in their different forms in Arabic such as *لكن / بل / إنما*, ('but', 'however', 'yet'). Their use serves to highlight the contrast between what is done or intended to be done by some human beings and what should really happen. Moreover, such devices are specially used to introduce the main argumentative import of the discourse in contrast with providing simple information, which might produce undesirable attitudes on the part of the disbelievers. The argumentative nature of the Quranic text therefore differs in the ways in which values, beliefs, and attitudes are presented in English and Arabic.

- The oral mode of the Quran is another key element, and sound effects play a major role. Robinson (1996: 09) argues that since the Prophet was illiterate, the revelations were heard, memorized, and recited, before they were written down and assembled into a book. Listening and learning to recite from memory preceded the effort required to understand the meanings in the Quran — and this notwithstanding the place, which the Quran enjoys as *the Book*. For these reasons, Muslims do not experience the Quran solely, or even primarily, as a written Scripture. The aural-oral nature of the revelation is apparent from the frequent occurrence of the singular imperative *قل* ('say'), which is found more than three hundred times in the Quran. In most instances, it is addressed to Muhammad and introduces various elements of the message which he was to relay to his audience.

- There are also many references or markers of orality indicated by rhyme-like structure and assonance. The rhythms of the syllables are more sustained than in prose and less patterned than in poetry. The pauses come neither in prose form nor in the manner of poetry but with a harmonious and melodic flow, which differs from the common meters *بحور* (*Buhur*) known in Arabic classic poetry. Rhyme structure is also indicated by the repetitive use of personal or possessive pronouns such as the first person plural *نا* (*na*), a feature of classical Arabic writing used in the Quran extensively to invoke Majesty. However it may be used in other texts to demonstrate togetherness and solidarity.

- The pronunciation of a word matches its context. In other words, when discussing topics that are encouraging and bearing glad tidings, it uses words that are easy to pronounce and melodious to hear, and vice versa. Consider for example the word *ضنكا* (hardship)- a word which is difficult to pronounce in Arabic and is thus appropriate for describing a difficult life of great hardship. It appears in the Quranic verse (Q 20: 124)

ومن أعرض عن ذكرى فإن له معيشة ضنكا

And whoever turns away from My remembrance- indeed, he will have a depressed [i.e., difficult] life, ... (Saheeh).

Over-literalism, on the grounds of the authoritative nature of the Quranic text as well as consistency may inflict irreversible damage through limitation of meaning and therefore may lead to semantic ambiguity. Over-literalism due to the adherence to the linguistic features of the TL, may lead to linguistic ambiguity since formal features like word-formation, syntax etc. 'can contribute to overloading the communication thus increasing the level of unpredictability' (Nida, 1964: 130). However, diversion from the normal track and stylistic deviation from the familiar common systematic patterns will only be looked at if they are deemed to be a stylistic phenomenon. This also depends largely on the correct selection from the available stylistic options. One such feature, that is inherently a semantic phenomenon with a stylistic effect and which will be examined in this section is the area of *collocations* as they apply to

differences between English/Arabic depending on co-occurrence frequency rates. Hatim and Munday (2004: 249) acknowledge that the awareness of collocations and therefore the best to convey them is a clear requirement for good translation. They state: 'clearly, translation requires the strength of collocation to be identified in the ST and conveyed satisfactorily in the TT' and is therefore better not rendered literally.

Example 01 (Q 04: 10):

In the Quran, the Arabic collocational expression يأكلون أموال (literally; eating one's money) is repeatedly mentioned to indicate the unjust treatment of property/money particularly with regard to taking possession of orphans' wealth or belongings. A corresponding collocation does not exist in English. Thus if translated literally, this will lead to inadequacy. Consider (Q 04: 10):

إن إن الذين يأكلون أموال اليتامى ظلماً إنما يأكلون في بطونهم نارا

Surely they who devour the possessions of orphans unjustly shall swallow down nothing but fire into their bellies, ... (Sale)

Verily, those who devour the property of orphans unjustly, only devour into their bellies fire, ... (Palmer)

Lo! Those who devour the wealth of orphans wrongfully, they do but swallow fire into their bellies, ... (Pickthall)

Those that devour the property of orphans unjustly, swallow fire in their bellies; ... (Dawood)

Those who devour the property of orphans unjustly, devour Fire in their bellies, ... (Arberry)

Those who consume the property of orphans unjustly are actually swallowing fire into their own bellies: ... (Abdel Haleem)

Example 02 (Q 45: 21)

Another interesting collocational constituent is the verb اجترح; the form VIII of the verb جرح ('to cut'). The extended form means positively 'to achieve/ to be capable of'. In the Quran, however, this verb reverts back to its original negative connotation of the first form; thus it collocates with components such as 'sins' as in verse Q 45: 21 in the sense of اجترحوا السيئات ('committing sins').

The attitudinal sense in this context acquires a rather negative overtone that reflects the negative image of the verb and its denotative meaning matches the original, i.e. 'perpetrate', as it is by definition not possible to perpetrate a good deed (See Dickins, 2002: 67):

ام حسب الذين اجترحوا السيئات أن نجعلهم كالذين آمنوا

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 02 of this category).

The adjective بالغة ('far-reaching') is used in the Quran to collocate with different components such as حجة ('proof/evidence', in the sense of *conclusive* in Q 06: 149), حكمة ('wisdom', in the sense of *extensive* in Q 54: 05) and آيمان ('oaths', in the sense of *binding* in Q 68:39)

Example 03 (Q 06: 149 + Q 54: 05 + Q 68: 39) respectively:

قل فله الحجة البالغة
حكمة بالغة فما تغن النذر
أم لكم ايمان علينا بالغة

7.2.2. SEMANTICS:

Arabic becomes is rich in vocabulary that conveys its striking metaphorical forms. The multiple semantic shades of meaning contained in certain Quranic words and phrases are automatically perceived by one well versed in the Arabic language due to the nature of Arabic vocabulary. The Quran includes original metaphorical expressions that have become part of Arabic vocabulary. Metaphors are usually live when they are novel, original and newly used but dead when they are overused. In the Quran's case, however, the metaphorical forms are always live due to the comprehensive nature of Quranic metaphors. The use of non-specific and broad general terms helps towards taking any new sense into account and adopting those new meanings easily. Thus the polysemous sense of the terms used in the original text gives them validity to live more than expected. This fact makes Quranic metaphors therefore appear live rather than dead most of the time regardless of chronological development.

This general nature of Quranic terminology may be the main reason for miscomprehension of the Quran, which can lead to further complicated misinterpretations and hence to mistranslations. A further reason for semantic misinterpretation is the lack of awareness of the different meanings of a given term in different contexts what Hatim and Mundy (2004: 275) call a *semantic representation* of a word has, not yet developed into a properly functional instance of language use. To them, even at this rudimentary stage of development, a semantic representation is not the same as the mere meaning of the word. Rather 'it is meaning plus contextual implications' as well as cultural impact. The rendition of the semantics of the Quranic text will be discussed here in terms of the referential meaning. Due to space restrictions, attention will be given to polysemy and synonymy only.

7.2.2.1. POLYSEMY:

One Quranic method for achieving generality is by the adaptation of the use of words of a polysemous nature as is evidenced by the generality of Quranic wording and its generic character. Key terms are therefore frequently used in the Quran with different meanings for different contexts, a feature known in Arabic as *وجوه القرآن* ('Aspects of the Quranic meaning'). These aspects were recognized from the early days of the Quranic exegesis and have been highlighted in many publications. Evidence about this tendency can be examined through the rendition of these polysemous natured terms. Since the rendition of such polysemous words into certain particular senses, either deliberately to achieve consistency, for example, or undeliberately according to the knowledge of only one meaning of the term will limit the broad sense of the word or may even lead towards semantic misconception. Catford (1965: 95-96) points out this phenomenon when he states:

The second type of linguistic ambiguity is due to what would usually be called *polysemy*; that is, not to the fact that two or more items have the exponent, but that one single item has more than one meaning. Strictly speaking, the term polysemy is misleading. It is not a case of one item having several meanings, but of one item having a wide or general contextual meaning, covering a wide range of specific situational features. In any given situation, only one out of this wide range of potentially, or linguistically, relevant features is functionally relevant.

Therefore, any translation, which can reflect but one emphasis, must necessarily be regarded as a severe limitation. Although additions in brackets and explanatory

footnotes are a partial remedy as they diminish the readers enjoyment of the flow.

Example 01 (Q 02: 151)

كما أرسلنا فيكم رسولا يتلوا عليكم آيتنا

As we have sent unto you an apostle from among you, to rehearse our signs onto you, ... (Sale)

Thus have we sent amongst you an apostle of yourselves, to recite to you our signs, ... (Palmer)

Even as We have sent unto you a messenger from among you, who reciteth unto you Our revelations ... (Pickthall)

As also We have sent among you, of yourselves, a Messenger, to recite Our signs to you ... (Arberry)

Thus We have sent forth to you an apostle of your own who will recite to you Our revelations ... (Dawood)

Just as We have sent among you a Messenger of your own to recite Our revelations to you. (Abdul Haleem) (footnote about pronoun shift)

In the above example, the term آية can polysemically mean either a 'sign' or 'verse of a revelation'. These two senses are applicable to the Quranic text in general. In this particular context, it is here most likely to mean 'verses from the Quran' due to the collocational component يتلو (recite).

Although additions in brackets and explanatory footnotes are a partial remedy, any translation, which can reveal only one denotative meaning by adopting a *one for one* method of translation, must necessarily appear as a fundamental inadequacy. Sometimes, however, the strategy of addition is indispensable especially if the context requires more than a one-to-one equivalent. Consider the following Quranic verse where the Arabic verbs used by the Prophet Abraham are consistently of one word each. English versions cannot provide one-word equivalents only for each verb, and intensifiers have to be added to strengthen the meaning.

Example 02 (Q 26: 77-81):

رب العالمين * الذي خلقني فهو يهدين * والذي هو يطعمني ويسقين * وإذا مرضت فهو يشفين
* والذي يميتني فهو يحيين

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 02 of this category)

The necessity of additional information where appropriate is an optional strategy for translators. This tendency becomes even more obvious in the following Quranic verse regarding some of Jesus' miracles where the Arabic word الأكمه means not just merely 'blind' but more specifically 'blind from birth':

Example 03 (Q 03:49):

وأبري الأكمه والأبرص وأحيي الموتى بإذن الله

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 03 of this category)

Another perplexing term used in the Quran with polysemous significance is زوج. This may pose translational problems regarding how to differentiate between its different meanings as this polysemic word can contextually mean either any one of the partners in a marriage or a genesis of the genre or species, i.e. something's biological or psychological counterpart, or it can mean the second of two things. It can also confusingly be an equivalent of some words such as 'couple' or 'the husband', 'the wife', etc. This wide range of possibilities leads to different renditions among the translators. Accurate rendition is required to distinguish between these delicate differences in meaning of this term particularly when the original text employs this feature figuratively to play on its different polysemous shades of meaning. Therefore, rendering only one aspect will be severely limiting.

Example 04 (Q 81: 07)

إذا النفوس زوجت التكوير

In this verse the Arabic word زوجت comprehensively means that souls are to be reunited in pairs and therefore are coupled according to their sect or group similarity to each other, according to their species' class, according to their past deeds when they are, at the Day of Judgement, rejoined to their bodies and hence according to their status of being either good or bad. Thus any translation that renders one aspect but not another will, at least partially, distort the original.

And when the souls shall be joined again to their bodies: ... (Sale)

And when souls shall be paired with bodies, ... (Palmer)

And when souls are reunited, ... (Pickthall)

And men's souls are reunited; ... (Dawood)

When the souls shall be coupled, ... (Arberry)

When souls are sorted into classes, ... (Abel Haleem)

Example 05 (Q 55: 52)

فيهما من كل فاكهة زوجان

One of the interpretations of the underlined term is cited by Zamakhashari as: 'a kind that is known and a kind that is strange' – i.e. cognition or sensations that are imaginable on the basis of our experiences in the present life, and as such are, as yet, unimaginable to us, and can therefore be only hinted at by means of symbols or allegories.

In each of them shall there be of every fruit two kinds. (Sale)

In each are, of every fruit, two kinds. (Palmer)

Wherein is every kind of fruit in pairs. (Pickthall)

Each bears every kind of fruit in pairs. (Dawood)

Therein of every fruit two kinds- ... (Arberry)

With every kind of fruit in pairs. (Abdel Haleem)

Example 06 (Q 11: 40)

وقلنا حمل فيها من كل زوجين اثنين وأهلك

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 06 of this category)

Example 07 (Q 37: 22)

احشروا الذين ظلموا وازواجهم

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 07 of this category)

The original text differentiates, where necessary, to express a positive/negative state of affairs between these shades of meaning relying on the deliberate selective choices of the terminology. Thus, where full synchronization including faith, belief, etc

between couples is meant, the word زوج is used to refer to one of them particularly 'the wife', whereas when a contradiction is found between a couple regarding their faith, i.e. being a believer or non believer, the term إمرة ('woman of') refers to the 'wife'. Consider the following examples:

Example 08 (Q 43: 70):

ادخلوا الجنة انتم وازواجكم تحبرون

Enter ye into paradise, ye and your wives, with great joy. (Sale)

Enter ye into Paradise, ye and your wives, happy! (Palmer)

Enter the Garden, ye and your wives, to be made glad. (Pickthall)

Enter Paradise, you and your spouses, in all delight. (Dawood)

Enter Paradise, you and your wives, walking with joy! (Arberry)

Enter Paradise, you and your spouses: you will be filled with joy. (Abdel Haleem)

Example 09 (Q 66: 10)

ضرب الله مثلا للذين كفروا امرأة نوح وامرأة لوط كانتا تحت عبدين من عبادنا صالحين فخانتاهما

God propoundeth as a similitude unto the unbelievers the wife of Noah and the wife of Lot: they were under two of our righteous servants, and they deceived them both: ... (Sale)

God strikes out a parable to those who misbelieve: the wife of Noah and the wife of Lot; they were under two of our righteous servants, but they betrayed them: ... (Palmer)

Allah citeth an example for those who disbelieve: the wife of Noah and the wife of Lot, who were under two of Our righteous slaves yet betrayed them ... (Pickthall)

Allah has set an example to unbelievers in the wife of Noah and the wife of Lot. They were married to two of Our righteous servants and deceived them. (Dawood)

God has struck a similitude for the unbelievers- the wife of Noah, and the wife of Lot; for they were under two of Our righteous servants, but they betrayed them, ... (Arberry)

God has given examples of disbelievers: the wives of Noah and Lot who married two of Our righteous servants but betrayed them. (Abdel Haleem)

The abstract noun form related to this term, i.e. زواج ('marriage') functions as a synonym pair in some aspects with the term نكاح and the Quran sometimes plays on this sense to similarly display a further preference. Synonymy is another way to show this intentional selection of Quranic words and will be discussed next.

7.2.2.2. SYNONYMY:

In the Quran certain synonymous selections are employed even beyond the normal use of the Arabic language to indicate positive/negative connotations. This Quranic feature may not be reflected in translations into other languages as a TL may provide only one equivalent for a synonym pair. This category will therefore involve the rendition of certain terms that are deemed to be almost full synonym pairs in Arabic, but due to their connotative shades of meaning, they are employed complementarily in the Quran to add further contextual figurative shades. English, However, uses only one counterpart equivalent. Far more significant in this regard are the following pairs: الغيث / المطر ('Rain'), العام / السنة ('Year') and الجسد / الجسم ('Body').

Given the climatic and cultural differences between the Arab and English speaking worlds, rain is thought of differently in both societies and has different cultural connotations in each. Unlike Arabic, in English, the cultural connotation of rain is a fairly negative one, reflected in expressions such as 'save up for a rainy day'. In the Quran, the synonyms of the term 'rain' include:

غيث - وابل - صيب - طل - ودق

The first one in particular, namely غيث is usually thought of as a full synonym of مطر. In the Quran however these two are used in a slightly different denotative sense. The term مطر is a generic sense usually referring to any type of water falling from the sky and therefore also includes غيث. The term مطر, in the Quran *specifically*, is usually associated with punishment. The term غيث on the other hand is limited in the Quran to the sort of rain that comes after waiting a long time for it (usually after a drought) and hence it has the sense of 'save/rescue/relief'. It is derived from the stem غوث which generally means 'help'. This life-giving rain therefore sometimes refers to pastures that grow as a result of this type of water. Compare the following two

Quranic examples that include both terms and will show what translational strategy is most appropriate to convey or rather differentiate between the meanings of this pair of near-synonyms.

Example 01 (Q 26: 173)

وَأَمْطَرْنَا عَلَيْهِمْ مَطَرًا فَسَاءَ مَطَرُ الْمُنْذَرِينَ

And we rained on them a shower of stones; and terrible was the shower which fell on those who had been warned in vain. (Sale)

and we rained down upon them a rain; and evil was the rain of those who were warned... (Palmer)

And We rained on them a rain. And dreadful is the rain of those who have been warned. (Pickthall)

We pelted them with rain, and evil was the rain which fell on those who had been warned. (Dawood)

And We rained on them a rain; and evil is the rain of them that are warned. (Arberry)

And poured a rain of destruction down upon them. How dreadful that rain was for those who had been forewarned! ... (Abdel Haleem)

Example 02 (Q 42: 28)

وَهُوَ الَّذِي يَنْزِلُ الْغَيْثَ مِنْ بَعْدِ مَا قَنَطُوا

It is he who sendeth down the rain, after men despaired thereof, [...] (Sale)

He it is who sends down the rain after they have despaired; and disperses His mercy, [...] (Palmer)

And He it is Who sendeth down the saving rain after they have despaired, [...] (Pickthall)

It is He who sends down rain for them when they have lost all hope, [...] (Dawood)

And it is He who sends down the rain after they have despaired, [...] (Arberry)

It is He who sends relief through rain after they have lost hope, [...] (Abdel Haleem)

The two terms refer to different states, in fact opposite states and translators adopt different strategies for rendering the context, ranging from literal to non-literal. An

appropriate strategy that suits such terms referring to different types of rain might be the use of contextual adjectives to indicate what type of rain is referred to. This strategy is adopted by Pickthall who occasionally adds identifiers before the word 'rain' to clarify the intended meaning for each context e.g. 'the saving rain', 'the fatal rain', 'dreadful is the rain' ...etc. Hatim (1997: 11) recommends such a slight adjustment of translational strategy to suit a particular contextual situation, predominantly for texts where diction can be fairly emotive, metaphoric expression is not a rarity and a general feel of semi-formality is to be expected. He argues:

Obviously this varies from one expository text to another, and from one language to another. In terms of translation strategy, a literal approach works well with the more detached end of the spectrum within exposition, but has to be adjusted slightly to handle the freer, more evaluative forms.

Besides the 'violent rain', in the Quran, punishment and crises generally have their own synonymy set including: *خطب - طامة - دائرة - قارعة - نازلة - خطب - مصيبة*. Another synonym set confirming this negative/positive scenario comes from the term 'body', which includes *جسم , جسد , بدن*. The original Quranic text slightly differentiates between the first two synonyms in the sense that *جسم* usually refers to 'a body that is full of life' whereas *جسد* is used negatively for a 'lifeless body'. Consider the following examples:

Example 03 (Q 02: 247)

قال أن الله اصطفاه عليكم وزاده بسطة في العلم الجسم

Samuel said, Verily God hath chosen him before you, and hath caused him to increase in knowledge and stature, [...] (Sale)

He said, 'Verily, God has chosen him over you, and has provided him with an extent of knowledge and of form. (Palmer)

He said: Lo! Allah hath chosen him above you, and hath increased him abundantly in wisdom and stature. (Pickthall)

He said: 'Allah has chosen him to rule over you and made him grow in wisdom and in stature. (Dawood)

He said, 'God has chosen him over you, and has increased him broadly in knowledge and body. (Arberry)

He said, 'God has chosen him over you, and has given him great knowledge and stature. (Abdel Haleem)

Example 04 (Q 63: 04)

وإذا رأيتهم تعجبك اجسامهم

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 04 of this category)

Example 05 (Q 21: 08)

وما جعلناهم جسدا لا يأكلون الطعام

We gave them not a body which could be supported without their eating food; ... (Sale)

Nor did we make them bodies not to eat food, [...] (Palmer)

We gave them not bodies that would not eat food, [...] (Pickthall)

The bodies We gave them could not dispense with food, [...] (Dawood)

Nor did We fashion them as bodies that ate not food, [...] (Arberry)

We did not give them bodies that ate no food, [...] (Abdel Haleem)

Finally, on a word level, the last synonymy set to look at has to do with the terms عام and سنة, حول. These three Arabic near-synonyms can only be rendered in English as 'year', which may pose translation problems if they are mentioned within the same Quranic verse since in Arabic they have slightly different connotative senses, particularly the last two. Consider the following Quranic verse where translators apply different strategies ranging from literal to omission:

Example 06(Q 29: 14):

ولقد أرسلنا نوحا الى قومه فلبث فيهم الف سنة الا خمسين عاما

We heretofore sent Noah unto his people, and he tarried among them one thousand years, save fifty years, ... (Sale)

And we sent Noah to his people, and he dwelt among them for a thousand years save fifty years; ... (Palmer)

Indeed, we sent Noah to his people, and he tarried among them a thousand years, all but fifty; ... (Arberry)

We sent forth Noah to his people, and he dwelt amongst them for nine hundred and fifty years. (Dawood)

And verily we sent Noah (as Our messenger) unto his folk, and he continued with them for a thousand years save fifty years; ... (Pickthall)

We sent Noah out to his people. He lived among them for fifty years short of a thousand ... (Abdel Haleem)

The Quranic text employs this connotative difference between السنة and العام stylistically to relay some positive/negative contextual elements. Linguistically, the Arabic word عام means any particular period of time that lasts for 12 months regardless of whether it begins in January or any other month e.g. it might be from 26th May 04 to 26th May 05. The word سنة on the other hand means a calendar year, i.e., from say 1st January till 31st December. In the Quran, the former is usually used to indicate positive situations, whereas the latter refers to negative ones. Thus in the story of the prophet Joseph, for example, the seven years of starving has been referred to as سنين (plural form of the word سنة), whereas in the eighth year when relief has come, the word عام is used. As the English equivalent is one word in both cases namely 'year', this contextual implication might be lost in translation. Consider:

Example 07 (Q 12: 49):

ثم يأتي من بعد ذلك سبع شداد يأكلن ما قدمتم لهن الا قليلا مم تحصنون * ثم يأتي من بعد ذلك عام فيه يغاث الناس و فيه يعصرون

Then shall there come after this seven grievous years of famine, which shall consume what ye shall have laid up as a provision for the same, except a little which ye shall have kept * then shall there come after this a year wherein men shall have plenty of rain, and wherein they shall press *wine and oil*. (Sale)

Then there shall come after that seven severe (years) which shall devour what ye have put by before for them, save a little of what ye shall preserve. * Then there will come after that a year in which men shall have rain and in which they shall press. (Palmer)

Then after that will come seven hard years which will devour all that ye have prepared for them, save a little of that which ye have stored. * Then, after that, will come a year when the people will have plenteous crops and when they will press (wine and oil). (Pickthall)

Then there shall follow seven hungry years which will consume all but little of that which you have stored for them. * Then there will come a year of abundant rain, in which the people will press the grape. (Dawood)

Then thereafter there shall come upon you seven hard years, that shall devour what you have laid up for them, all but a little you keep in store. * Then thereafter there shall come a year wherein the people will be succoured and press in season. (Arberry)

After that will come seven years of hardship which will consume all but a little of what you stored up for them; * after that will come a year when the people will have abundant rain and will press grapes. (Abdel Haleem)

In the above example the use of the word يَغَاث ('relieved') confirms the previous assumption regarding the connotative sense of the word الْغَيْث ('the saving rain'). The word سَنَة on the other hand is employed in the Quran, in whether is singular or plural to connote positive/negative circumstances. On most occasions, it is used positively when it is in the singular form but indicates a negative sense in the plural form. Consider:

Example 08 (Q 07: 130):

ولقد أخذنا آل فرعون بالسنين ونقص من الثمرات

And we formerly punished the people of Pharaoh with dearth and scarcity of fruits, [...] (Sale)

We had overtaken Pharaoh's people with the years (of dearth) and scarcity of fruits, [...] (Palmer)

And we straitened Pharaoh's folk with famine and dearth of fruits, [...] (Pickthall)

We afflicted Pharaoh's people with dearth and famine ... (Dawood)

Then seized We Pharaoh's people with years of dearth, and scarcity of fruits, [...] (Arberry)

We inflicted years of drought and crop failure on Pharaoh's people, [...] (Abdel Haleem)

Syntactic linguistic features are also used in the Quran to indicate a positive/negative situation. Despite being syntactically based, examples of this kind will be explored under the following category particularly in the section on plurality. However before we move on to the syntactic level, it might be convenient to explore another linguistic feature to pave the way for the coming section as this feature has to do with both semantics and syntax, namely *Semantic Repetition*. Dickens *et al* (2002: 59) state that Arabic makes use of semantic repetition of synonyms or near-synonyms in a way that is not normally found in English. Such repetition in the Quranic text cannot be dismissed as negative though, since repetition in Arabic is functional in as much as it

emphasises the point made and attempts to surprise the addressees and make them wonder. Hatim and Munday (2004: 256) acknowledge that:

A translation sensitive to source culture, then, would preserve the repetition, thus forcing the reader to stop and ponder. This would be a case of **contextually motivated formal equivalence** on the grounds that what the ST involves is a particular stance or perspective that would be seriously compromised if the linguistic form of the message was not preserved.

Dickins *et al* (2002: 59-60) mention different techniques for rendering such semantic repetitions. The Quranic verse (Q 71: 16), examined in the previous chapter, has illustrated the importance of semantic repetition in the Quranic text and showed how functional it can be, whether or not it is contextually motivated, and whether its formal equivalent is used in the English versions. In other words, can there be sufficient grounds for seeing repetition as serving no rhetorical purpose (formality/emphatic for example) worth preserving (see Hatim and Munday, 2002: 256)?

7.2.3. SYNTAX:

As stated before, linguistically, the area where the greatest differences between English and Arabic are found is syntax and hence linguistic convergence, over time, is more likely to occur here. Arabic is not only richer in vocabulary but also in grammatical possibilities than English which is hardly comparable in this respect. Although precise and logical, Arabic grammatical structures are highly flexible and free from many of the limitations found in other languages, allowing for much wider forms of expression, although Baker (2002: 92) states that:

in languages such as Arabic, where gender distinctions are reflected not only in nouns and pronouns but also in concord between these and their accompanying verbs and adjectives, the resulting structures would clearly be much more cumbersome than in English.

Walter Benjamin (cited in Venuti, 2000: 21-22) believes that it is sometimes impossible to achieve absolute communication even within the same language. Thus, it should be noted that the Quran's grammatical structure, for instance, is specific to it and in many ways different from the grammatical structure of non-Quranic-Arabic (Hassan Mustapha, cited in Baker's *Encyclopaedia of Translation Studies*, 2001: 200-201). It is, therefore, essential that the detailed rules of Arabic grammar, and those exceptional to the Quran, are known and thoroughly understood by anyone who

wishes to translate the Quran. This view will be explored further through the following grammatical issues, which due to space constraints will be reduced to two main points only, namely *number* and *word order*:

7.2.3.1. NUMBER

This grammatical category covers the sub-categories of Plurality, Singularity and Duality. Here, the discussion of this grammatical feature will be reduced to the first sub-category only, as all three levels have already been covered in the third chapter (Linguistic Differences). The reason for concentrating on plurality is that it displays more the earlier-mentioned positive/negative connotations of specific terms than the other two. It is also applicable at a syntactic level, as in the Quran *number* is elegantly utilized to indicate this positive/negative state of affairs. Some examples regarding this tendency can be seen with the term *الريح* ('wind') which is used in the Quran in its *singular* form negatively to connote evil wind (a wind that comes with punishment), whereas the *plural* form of this term connotes a good type of wind and refers positively to winds for useful purposes. Compare the different or rather the opposite use of the term in the following Quranic verses:

Example 01 (Q 54: 19):

أنا أرسلنا عليهم ريحا صرصرا في يوم نحس مستمر

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 01 of this category)

Example 02 (Q 07: 57):

وهو الذي يرسل الرياح بشرا بين يدي رحمته

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 02 of this category)

Abdel Haleem (2005: xix-xx) states that a central feature of Quranic style is contrast: between *this world* and *the next* (each occurring exactly 115 times), between *believers* and *disbelievers*, between *Paradise* and *Hell*. This has been studied in great detail, and scholars have found truly remarkable mathematical patterns of contrasts. Nowadays, this phenomenon has become even more evident with the help of modern technological software. This sense of contrastive balance in the Quranic text is

continued with similar collocational items occurring exactly the same number of times between angels and devils, life and death, secrecy and openness, and so on. One of the functions of the plural/singular Quranic employment is to display such contrastive relationship between opposite collocational pairs, e.g. السموات والارض (Earth [sing] and Heavens [plural]), السمع والابصار (hearing [sing] and sights [plural]), النور والظلمات (light [sing] and darks [plural]), etc. The latter pair for example is mentioned in the Quran on 11 different occasions, in all of them the word النور comes in its singular form, while the word الظلمات comes in its plural form. Even when mentioned within other pairs that exhibit consistent number referent, different number-forms are still found. This confirms that this tendency is purposeful and therefore ought not to be ignored completely in translation. Consider:

Example 03 (Q 35: 19-22):

وما يستوي الأعمى والبصير * ولا الظلمات ولا النور * ولا الظل ولا الحرور * وما يستوي
الأحياء ولا الأموات

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 03 of this category)

Another function of the plural/singular contrast in the Quran is to express hyperbole, since hyperbole can also be put across by using different forms of number of the same term. Consider:

Example 04 (Q 05: 20)

واذ قال موسى لقومه يا قوم اذكروا نعمة الله عليكم اذ جعل فيكم انبياء وجعلكم ملوكا و آتاكم مالم
يوت أحدا من العالمين

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 04 of this category)

In this particular verse, Allah mentions three favours that are given to Moses' people, with the third one in particular including several sub-favours of its own. However, the Quran has purposefully expressed such many favours in the singular form نعمة (a

favour). This tendency of مخالفة مقتضى الظاهر (singular/plural pattern going against the reader's expectation) is even more evident in Quranic verses such as the following:

Example 05 (Q14: 32-34)

واتاكم من كل ما سالتموه وان تعدوا نعمت الله لا تحصوها ان الانسان لظلوم كفار

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 05 of this category)

Example 06 (Q16: 18)

وان تعدوا نعمة الله لا تحصوها ان الله لغفور رحيم

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 06 of this category)

In these verses the Quranic text purposefully opts for the singular form of نعمت ('favour'), though the expected form in the context is plural. The reason for such an unexpected figurative use might be to indicate that Allah's favours are too many to be counted. However through the use of the singular form, this indication has not been reflected in some of the translated versions. Hyperbole can also be expressed by using other different forms of *Number* of the same term. Consider for example the following Quranic verses where the word الغيب and its plural form الغيوب are used differently:

Example 07 (Q72: 26)

عالم الغيب فلا يظهر على غيبه احدا

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 07 of this category)

Example 08 (Q 34: 48)

قل ان ربي يقذف بالحق علام الغيوب

For the English translations of this verse along with the translators' footnotes, see appendix II (example no 08 of this category).

In the above verses two different forms of the term الغيب (singular/plural) are used on two different occasions. In the Quran, the word علم usually collocates with the word الغيب and thus, in the second verse, when this term appears with the hyperbolic form علام, it occurs in the plural form to reflect this hyperbolic connotation (see also the discussion below on the meaningful aspects of the word الغيب). Besides the plural/singular connotative function, the above example also includes another previously mentioned Arabic grammatical-based stylistic feature, التفتات. Sometimes the Quran unexpectedly moves from one rank of number to another, i.e. from plural to duality or vice versa. Consider the following examples:

Example 09 (Q 66: 04)

ان تتوبا الى الله فقد صغت قلوبكما وان تظاهرا عليه فان الله هو مولاه

In this Quranic verse, the term قلوبكما (your hearts) is used figuratively in its plural form but the addressees are only a couple.

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 09 of this category)

Example 10 (Q55: 19-22):

مرج البحرين يلتقيان * بينهما برزخ لا يبغيان * فبأى آلاء ربكما تكذبان * يخرج منهما اللؤلؤ والمرجان

This Quranic verse is based on a stylistic principle in which the verb of one component modifies figuratively two components because they occur close to each other. Thus the context here talks about two seas (in fact a sea and a river) meeting each other. The phrase يخرج منهما actually refers to only one of them, i.e. the sea, where pearl and coral-stone are usually found.

For the English translations of this verse along with the translators' footnotes, see appendix II (example no 10 of this category).

Example 11 (26: 16)

فَقُولَا إِنَّا رَسُولُ رَبِّ الْعَالَمِينَ

For the English translations of this verse along with the translators' footnotes, see appendix II (example no 11 of this category).

Occasionally, in the case of التفتات, the shift is from singular to plural. The following examples will further illustrate this feature.

Example 12 (15: 68)

قَالَ إِن هَؤُلَاءِ ضِيفِي فَلَا تَفْضَحُونَ

For the English translations of this verse along with the translators' footnotes, see appendix II (example no 12 of this category).

Example 13 (Q 27: 35):

وَإِنِّي مَرْسَلَةٌ إِلَيْهِمْ بِهَدِيَّةٍ فَنَظِرَةٌ بِمَ يَرْجِعُ الْمُرْسَلُونَ

In this verse it is only one person who has been sent, though the Quranic text opts to use the plural form المرسلون (the messengers). This is confirmed by the Arabic clause أرجع إليهم, which is mentioned in the verse following it and indicates that the addressee is one person only.

For the English translations of this verse along with the translators' footnotes, see appendix II (example no 13 of this category).

An example of the previously mentioned feature التفتات, to display positive/negative polarity, the term خالدين (to be in an ever-lasting state/situation) is used negatively in its singular form خالد to refer, for example, to a disbeliever in hellfire, whereas the plural form of this term refers in the Quran to positive situations, i.e. the believers' status in paradise. Consider:

Example 14 (Q 04: 13-14)

تلك حدود الله ومن يطع الله ورسوله يدخله جنات تجري من تحتها الانهار خالدين فيها وذلك الفوز العظيم * ومن يعص الله ورسوله ويتعد حدوده يدخله نارا خالدا فيها وله عذاب مهين

For the English translations of this verse along with the translators' footnotes, see appendix II (example no 14 of this category).

In the Quran, the terms السمع والابصار ('hearing' and 'eyesight') are frequently mentioned. Unlike English, both these words have plural forms in Arabic. Interestingly, on more than fifteen occasions the word الابصار ('eyesight') consistently appears in the plural form whereas the word السمع ('hearing') appears in the singular form. One of the reasons for such a consistent preference might be that the plural form of الابصار is consistent with the fact that it is quite possible to view many things at the same time. However, the consistent singularity of the word السمع matches the fact that one can only concentrate on listening to one single voice at a time. Consider the following examples to note whether translators appreciate this deliberate employment of singular/plural significance:

Example 15 (Q 46: 26)

ولقد مكناهم فيما ان مكناكم فيه وجعلنا لهم سمعا وابصارا وافندة فما اغنى عنهم سمعهم ولا ابصارهم ولا افندتهم من شيء اذ كانوا يجحدون بايات الله وحاق بهم ما كانوا به يستهزؤون

For the English translations of this verse along with the translators' footnotes, see appendix II (example no 15 of this category).

Example 16 (Q 41: 20)

حتى اذا ما جاؤوها شهد عليهم سمعهم وابصارهم وجلودهم بما كانوا يعملون

For the English translations of this verse along with the translators' footnotes, see appendix II (example no 16 of this category).

This Quranic consistency in word-number of السمع والابصار, is also reflected in their word-order as the word السمع in the Quran consistently precedes the word الابصار.

The reasons behind that norm might be that such an order matches, to a large extent, some scientific facts. It is a well-known scientific fact that, within the human body the hearing nerve focal points are situated on the top of the ears and precede those of the viewing focal points, which are positioned at the back of the head. Hearing is also a more important sense than sight as it is connected with other abilities such as speaking. A baby can hear even in the mother's womb, but the sensation of seeing does not develop until after it is born. Further, it takes some time before a baby begins to focus on its surroundings and the eyes of some animals even remain closed for a few days after birth. Word order in the Quran therefore plays a vitally important role in displaying further connotative significance, and more will be said about this tendency in the following section.

7.2.3.2. WORD-ORDER:

One purpose of the alteration of the word position is to exhibit emphasis. However, as a result of these alterations, cautious attention is required when dealing with cases where such deliberate variation of word position takes place, otherwise the meaning might be misconstrued. Consider:

Example 01 (Q 35: 28):

انما يخشى الله من عباده العلماء ان الله عزيز غفور

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 01 of this category).

Example 02 (Q 09: 03):

ان الله بريء من المشركين ورسوله

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 02 of this category).

Another purpose of the Quranic variation in word position is التخصيص ('specification'), particularly when expressing issues that are peculiar to God such as worship. Consider the following examples where the Quran consistently and hence purposefully preposes the particles of *specification* such as اياك, افغير and اغير:

Example 03 (Q 01: 05):

اياك نعبد واياك نستعين

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 03 of this category).

Example 04 (Q 39: 64):

قل افغير الله تامروني اعبد ايها الجاهلون

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 04 of this category).

Example 05 (Q 37: 47):

لا فيها غول ولا هم عنها ينزفون

In this example the emphasis, through the fronting of the phrase *لا فيها غول* 'not oppress the understanding' is to show that this attribute is peculiar to the wine of paradise and hence that it differs from the present world's wine.

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 05 of this category).

Not only does the alteration of word position affect prominence, it also reflects some rhetorical significance. In the following examples, the word-order alteration is used for aesthetic purposes, and therefore a straightforward English rendition is made to feel closer to the Arabic original, however slightly.

Example 06 (Q 21: 97):

واقترب الوعد الحق فاذا هي شاخصة ابصار الذين كفروا يا ويلنا قد كنا في غفلة من هذا بل كنا ظالمين

In Arabic, the normal order for adjectives is to come after the noun they are attributed to. In this example, this order has been reversed as the adjective *شاخصة* 'fixed with astonishment' has preceded the noun *ابصار* 'eye-sight'. The purpose of this word positioning is to indicate that in this situation the only function of the eyes is to

express terrified astonishment and that any other function of them was ruled out because of the terror of that day.

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 06 of this category).

Example 07 (Q 12: 100):

من بعد أن نزع الشيطان بيني وبين أخوتي

In this example, although Joseph's brothers were the ones who harmed him, the Quran reflects Joseph's politeness by putting the pronoun referring to him first as if he was the one who had done wrong to them not the other way round. The literal English equivalent for the Arabic term نزع ('incitement to evil', 'insinuations of the devil', or 'satanic inspiration') can also convey the meaning. Metaphorically speaking, the expression 'to sow division, discord or enmity' is highly appreciated for rendering such an image.

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 07 of this category).

Before we move to the final orientation of this chapter (environmental orientation), we conclude with an example which has to do with both the previous orientations, namely Language and Religion. Consider:

Example 08 (Q 05: 06)

يا أيها الذين آمنوا إذا قمتم إلى الصلاة فاغسلوا وجوهكم وأيديكم على المرافق
وامسحوا برءوسكم وأرجلكم إلى الكعبين وإن كنتم جنبا فاطهروا وإن كنتم مرضى أو
على سفر أو جاء أحد منكم من الماء فلا تيمموا صعيدا
طيبا

This verse includes the essentials of الوضوء ('ablution') preparatory to prayers, vis à vis 1. to wash the whole face with water, and 2. both hands and arms to the elbows, with 3. a little rubbing of the head with water (as the head is usually comparatively clean), and 4. The washing of the feet to the ankles. It also refers to التيمم ('symbolic ablution') which can be applied in times of illness or whenever water is beyond reach.

This consists of touching the earth, or any clean earthly item supposed to contain dust (not necessarily sand as stone will do too), with the palms of one's hands and then passing them lightly over face and hands.

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 08 of this category).

Although, this verse is about one of the main worshipping activities of Islam where only literal language would be expected to be used, some figurative, stylistic and linguistic techniques are also still employed within the original Quranic passage. These are:

1. Metonymy in the use of the expression الغائط من الغائط (a lower place) to indicate politely one's coming from the privy or lavatory when having satisfied a want of nature (see Fathi 'Amer 1983: 301) as well as لامس 'to cohabit with' though both have retained their euphemistic communicative overtones in the target text.
2. The use of synecdoche (الى المرافق) where the hands are mentioned but the intended meaning is up to the elbows (see Fathi 'Amer 1983: 205).
3. The use of the general term صعيدا طيبا to include any clean earthly item to make it even easier for the worshipper

Nevertheless, the most relevant and hence important point to note here is the structure of the word-order based on the employment of the vocalisation system as the Quranic word order of this verse indicates that the verb غسل ('wash') modifies the face and hands, whereas the head and the feet are *seemingly* modified by the verb مسح (wipe/rub'), which is not the actual case as any Muslim knows that the feet belong to the parts that should be modified by the verb غسل ('wash'). In this verse the case-inflections of the words, i.e. the end-vocalisation system, works instead of the word-position. 'In languages with elaborate case inflections, word order is largely a matter of stylistic variation and is available as a source to signal emphasis and contrast and to organize messages in a variety of ways' (Baker 2002: 110). One of the translational

options that might be suggested is a shift in the word order, by grouping the parts of the body that have to be washed closer to each other by putting the 'feet washing' in the front and leaving the 'head wiping' at the end. However, this is not quite possible as the order of activities in making ablution is essential. Thus such translational options may be in conflict with Islamic consensus since there is a jurisprudential principle stating that 'one should start with whatever Allah has started with'. This principle makes the performance of ablution according to this order obligatory. Consider the Quranic verse (Q 02: 158):

إن الصفا والمروة من شعائر الله

Moreover Safa and Merwah are two of the monuments of God: Whoever therefore goeth on pilgrimage to the temple of Mecca or visiteth it, it shall be no crime in him if he compass them both. (Sale)

It is a well known, according to this principle, that when people go on pilgrimage they start with Safa first as it is initially mentioned in the Quran. The order of the words is therefore of great significance in the Quran as it reflects the order of the worshiping practices and beacons of Islam. The question to be asked here is how can an English Muslim, who has only an access to a translated version, conform to the Quranic script order and at the same time comply with such a principle if the word order of an utterance has been changed in translation?

Finally, because of the flexibility in word order by using the vocalization system of case inflections, the Quran doesn't rely on explanatory particles such as *أي* (that is to say) or *بما أن* (meaning) which are frequently used in modern standard Arabic to over explain, and which lead to undesirable redundancy and repetition. Moreover, this is also quite relevant to another related area - *punctuation*. Generally, it seems that most of the Quranic Translations manage, to a large extent, to provide correct word order equivalents, as deemed appropriate syntactically, semantically, and contextually.

To sum up, as seen above some translational limitations are due to linguistic and cultural differences between the two systems. On some occasions there are no convincing available solutions to overcome such translational gaps. Other times, the language of the Quran itself, has its own dynamic, which limits or expands

understandings of the Arabic and English over time. Other limitations stem from individual prejudice, i.e. the translators' lack of awareness of the nature of either of the two involved languages (SL/TL). In order to understand the Quran properly, it is essential to not only be well grounded in the Arabic language, but also to have a sound knowledge of classical Arabic poetry as well as Arabic culture, particularly the social customs known in the pre-Islamic era. Qadhi (1999: 350-1) includes a list that shows the qualifications an interpreter needs. Most of them are based on the understanding of Arabic language (Language-orientation) as well as Islamic knowledge (Religious-orientation). The orientation that follows here is that of the environmental region (Place of origin/residence/domicile) and is based on both previous orientations i.e. comprehension and appreciation of Arabic and Islamic culture alike.

The translations examined in the above two orientations were carried out by translators of mixed cultures including some who are non-native Arabic speakers. Some have never been in an Arabic environment and hence have never experienced close contact with Arabic culture, some have been there, and others are originally native Arabic speakers who are more familiar with Arabic culture (Abdel Haleem and Dawood [Abdel Haleem has moved to Europe and hence is more familiar with the Western Culture and Dawood is a non-Muslim Arab living in a western culture]). These East-West movements, places of origin and experiences of both cultures will be looked at to see if they are important in reality and whether they have any influence on the performance of the translators, and if so, to what extent. All this will be explored in the following orientation (Environmental-region orientation 'Place of origin/residence/domicile').

7.3. ENVIRONMENTAL ORIENTATION (PLACE OF ORIGIN/RESIDENCE/DOMICILE)

This orientation is concerned with the importance of being acquaintance with the linguistic norms of both systems as well as the cultural medians of both worlds. It will further explore whether knowledge of the Arabic language is enough for someone who wants to translate the Quran, or is living in an Arabic/Islamic environment for a

period of time a further essential requirement? In other words, is it enough for translators to be bilingual only or must they be bi-cultural as well? The data that will be used in this orientation has been chosen to broadly reflect the uniqueness of the language of the Quran. The number of translated versions will therefore be expanded to include a wider range, to extensively reflect the awareness of both the source and target language, thus covering all possibilities by including, for example, pure native English speakers, pure native Arabic speakers and bilingualism (combination of both). The translated versions used are those of Sale, Rodwell, Palmer, Pickthall, Yusuf Ali, Dawood, Asad, Arberry, Abdel Haqq, Hilali, Saheeh, Abdel Haleem along with some comments from Irving.

For perfect linguistic and cultural equivalence to be achieved there must exist two communities sharing the same social experience and identical culture, something that seems to be non-existent even within languages that belong to the same region/origin such as the Indo-European languages. The pressure on the translator is therefore even greater if the two languages involved in the translation process belong to different language families and cultures like English and Arabic. In the case of the Quran, a knowledge and awareness of Arabic on its own is not enough. It must also be combined with an understanding and familiarity with Islamic culture. However, this is not always straightforwardly achieved, unless one has some personal experience of that culture.

To be familiar with Islamic traditions, an awareness of Islamic culture is required, which in turn calls for spending a period of time within an Islamic environment to appreciate some of the Islamic principles in practice. In order to achieve this and gain a better understanding of the Quran, one commentator (Al Taher Ben Ashuor) moved from Tunisia to Mecca to see the places where the Quran was originally revealed and to live in the same environment where Islam was initially practiced. This does not mean that everyone should do the same, but fundamental knowledge of Islamic culture is definitely helpful for the task of good translation, and although such awareness of the foundations is not essential in order to understand every single verse in the Quran, it is still nonetheless a requirement for comprehending some of the Quranic passages.

Also, being a native speaker of either language in its own is not enough as familiarity with both the target and source language norms is also vital. These norms are taken to be the ability acquired through long experience and continuous exposure to the practices of the discourse community in particular. Such practice becomes an individual experience that may affect the way the translator deals with the languages, and thus the way in which the translation is directed. Qadhi (1999: 315) states that it is crucial to have an extensive knowledge of the Arabic language and classical poetry in order to properly understand certain words and appreciate particular phrases in the Quran although this poetry is only used to help in obtaining a linguistic meaning or interpretation of an incomprehensible word and does not form the foundation for any Islamic rulings. Additionally, Irving (2002: xvi) states that people who are not familiar with the language of the Quran (even beyond the actual use of the Arabic language) and are not initiated in Islamic traditions find it difficult to grasp its spirit and meaning merely by reading it in translation'. He (2002: xvi-xvii) also states:

One of the principal reasons for the West's failure to understand the message of the Quran is that the Holy Book of Islam has never been presented to it in its true perspective...

Looking at the history of translation of the Quran, one can observe that contact with the Arabic environmental culture and hence awareness of Arabic traditional customs is reflected in the different standards and varieties of translations available vis-à-vis how far the translators of the Quran correlate to the Arabic environment. This can be seen particularly clearly when it is related to native *Language*-based consideration; i.e. the measurement is based on the works of Arabic and non-Arabic native-speaking translators. In relation to *Religion*, Palmer is claimed to be the first non-Muslim translator to have had direct and long-lasting contact with Arabs and sought, in style, to retain some of the 'rude, fierce eloquence' of the Quran but without becoming 'too rude or familiar' (Abdel Haleem xxvii).

As regards the Muslim translators, according to *The Oxford Guide to Literature in English Translation*, almost all of the early Muslim-based translations were done by Muslims from the Indian subcontinent where the need for English translations was quite urgent and pressing. These translations are therefore considered as having been carried out by translators from non-Arabic backgrounds. The major exception to these of Indian Muslims is the translation of the English Muslim Pickthall.

On the other hand, Abdel Haleem, who has experienced the two worlds, realizes the need for retaining both the source language and cultural norms, as well as target language acceptancy and culture expectancy, as he takes the cultural differences into consideration. Thus he has managed to transform and re-produce the complex grammar and structure of the holy book into a form of modern English which reads easily and flows smoothly without taking liberties with the inviolable text. This approach turns the Quran into a book which allows English-speakers to peer further into the heart of Islam, from its basic precepts on fasting, for example, to its view of the after-life. Constraints of time and place, however, usually put translators under some pressure. Andre Lefevere (1992: 13) suggests that by writing works of literature in ways that differ from those prescribed or are deemed acceptable at a particular time in a particular place, or by rewriting works of literature in such a manner that they do not fit in with dominant poetics or ideology of a given time and place, translators find themselves at a crossroads. By so doing, translators either have to choose to adapt to the system to stay within the parameters delimited by its constraints as to remain within the boundaries of the culture that is either theirs by birth or adoption, or they have to oppose the system to operate outside its constraints. Undoubtedly, one cannot separate *language* from its overwhelming *culture*, as both work as an overlapping whole unit as well as interacting simultaneously. Irving (2002: xvii) states:

every language has its own spirits and ethos and the language of the Quran is surrounded by a unique mental and moral climate; it has a distinct style, supported by a value-laden idiom, a multi-dimensional phrase structure, sequential interrelatedness and powerful expression. The language reflects the values and the values relate to concepts. All these go to make up an organic whole, a unique literary culture, with self-sustaining spiritual and cultural personality.

Culture and language, therefore, do not operate sequentially. However for the sake of any linguistic analysis, a sequential ordering has to be superimposed over the data. Thus, for argumentative and methodical purposes, the following sections will deal with the cultural and linguistic differences of the two systems separately.

7.3.1. LINGUISTIC DIFFERENCES:

Due to space, this section will be reduced to two delicate grammatical aspects, which display quite immense differences between the two linguistic systems. These are *prepositions*, which by extension will also include prepositional phrases, and *definite*

and indefinite articles, which by extension will also include the different functions of articles within the two systems, predominantly since Quranic text sometimes employs these two grammatical aspects figuratively.

7.3.1.1. PREPOSITIONS:

The first example where a preposition is employed figuratively in the Quran can be seen in the Quranic verses (Q 107: 4-5). The Arabic preposition *عن* usually has the sense of 'at, from, off, away'. However, on this particular occasion it also figuratively includes the sense of 'in'. Thus the meaning can be either 'who are careless within their prayer' or 'who are heedless of their prayers'. Compare:

Example 01 (Q 107: 4-5):

الذين هم عن صلاتهم ساهون

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 01 of this category).

Example 02 (Q 03: 104):

ولتكن منكم امة يدعون الى الخير ويامرون بالمعروف وينهون عن المنكر واولئك هم المفلحون

Although the preposition *من* in Arabic is usually translated as 'let there be among you', in this instance, it is applied to the whole *Umma* (The whole Islamic Community), not just a part of it, since *الامر بالمعروف* 'calling for what is good' is *Fared 'Ain*. (See, in this regard, our pervious discussion about *Fard 'Aain* and *Fard Kifaya*). Such exceptionality has to be reflected in the English rendition, otherwise the whole meaning will be changed. When looking at the translations, consider particularly Abdel Haleem's note.

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 02 of this category).

Example 03 (Q 02: 223):

فأتوا حرثكم أنى شئتم

Additionally, another repetitive Quranic referent **أنى** usually is linked to the senses of **متى** (whenever) **كيفما** (however) and **أينما** (wherever) (see Ibn Qutaiba, 1973: 525). Unless, further attention is paid when dealing with this prepositional referent, it might lead to mistranslation. On this particular occasion the sense of 'wherever' is not included as it opens the doors to the possibility of anal sex, a thing that is totally forbidden in Islamic Law.

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 03 of this category).

As stated earlier, according to Goatly (1997:109-110), certain metaphorical units may extend over verb phrases, prepositional phrases, noun phrases modified by prepositional phrases or clauses and verbs plus adverbials. The following section will concentrate on the prepositional phrases where verbs are also concerned.

- Prepositional phrases:

The problem gets even more complicated and hence the linguistic gap between the two systems becomes even wider if verbs are also involved in forming the prepositional phrases. Consider for example:

مال الى = liking something

مال عن = disliking something

Although Arabic displays far less frequent verbal prepositional phrase uses than English, the few occasions found in the Quran will prove the differences. Consider the following verbs where, in the Quran, their meaning gets changed due to their link with different prepositions:

1. **يرغب** (to desire):

In the following examples, the verb **يرغب**, literally 'to desire', is associated with a different preposition on each occasion, which gives the verb a different meaning every time.

Example 01 (Q 02: 130)

ومن يرغب عن ملة ابراهيم الا من سفه نفسه

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 01 of this category).

Example 02 (Q 04: 127)

لا تؤتونهن ما كتب لهن وترغبون ان تنكوهن

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 02 of this category).

2. يقع (to fall):

Similarly, the basic meaning of the verb يقع is 'to fall down'. However, when it is used with certain prepositions, this meaning is changed, e.g. يقع على (to find) and يقع عليه (fall upon one's body). Consider:

Example 03 (Q 27: 85)

ووقع القول عليهم بما ظلموا فهم لا ينطقون

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 03 of this category).

Example 04 (Q 04: 100):

فقد وقع اجره على الله

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 04 of this category).

Example 05 (Q 05: 91):

انما يريد الشيطان ان يوقع بينكم العداوة والبغضاء

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 05 of this category).

3. ينظر (to see/look):

The basic meaning of the verb ينظر is 'to see/look' however, when it is used with certain prepositions, this meaning slightly extends to include ينظر في, literally 'to look deeply into', i.e. 'to ponder/consider'. Consider:

Example 06 (Q 07: 185)

اولم ينظروا في ملكوت السماوات والارض

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 06 of this category).

Example 07 (Q 06: 99):

انظروا الى ثمره اذا اثمر وينعه

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 07 of this category).

4. يَكِيد (to devise/ contrive):

This verb usually collocates with the preposition ل to give two opposed phrases either 'to devise/ contrive against' or 'to devise/ contrive for'. Thus the form of this verb in its prepositional phrase may lead to mistranslation if further attention is not given to it. Consider:

Example 08 (Q 12: 05):

قال يا بني لا تقصص رؤياك على اخوتك فيكيدوا لك كيذا ان الشيطان للانسان عدو مبين

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 08 of this category).

Example 09 (Q 12: 76):

كذلك كدنا ليوسف ما كان لياخذ اخاه في دين الملك الا ان يشاء الله

The contextual expression كدنا ليوسف means here 'for the favour of Joseph' or 'for his own interest' rather than 'against him' in this context.

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 09 of this category).

5. يَتُوب (to repent):

This verb, when collocated with the prepositions الى - على ('to' - 'on/upon' respectively), has complementary senses. Thus, in the Quran, Allah يَتُوب على (forgives) people, whereas people يَتُوبون الى (repent to) Allah. Consider:

Example 10 (Q 25: 70-71):

الا من تاب وعمل صالحا فاولئك يبدل الله سيئاتهم حسنات وكان الله غفورا رحيما * ومن تاب وعمل صالحا فانه يتوب الى الله متابا

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 10 of this category).

Example 11 (Q 03: 128):

ليس لك من الامر شيء او يتوب عليهم او يعذبهم فانهم ظالمون

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 11 of this category).

6. يقف (to stand):

This verb, when collocated with the preposition على (on), gives, by extension, the meaning of 'to know/understand' (See E. M. Najuib, 2002: 71) . In the Quran, however, it keeps its original meaning even with the association of this preposition. Consider:

Example 12 (Q 06: 27):

ولو ترى اذ وقفوا على النار

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 12 of this category).

Example 13 (Q 06: 30):

ولو ترى اذ وقفوا على ربهم

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 13 of this category).

7.3.1.2. DEFINITE AND INDEFINITE:

As stated in the previous chapter, one purpose of the Quranic employment of the definite/indefinite articles is to express euphemism. The following examples will point out the stylistic significance of this grammatical feature. Consider:

Example 01 (Q 02: 96)

ولتجدنهم احرص الناس على حياة

The Arabic word حياة (life) is used here in its indefinite form, which is against Arabic linguistic norms, to indicate:

- a) the lesser importance of this earthly life compared with the hereafter
- b) that people are covetous of life regardless of what it is like and even though it may be a miserable one.
- c) the coming part of men's life is unknown and is therefore expressed in an indefinite form.

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 01 of this category).

Example 02 (Q 02: 179)

ولكم في القصاص حياة يا اولي الالباب لعلكم تتقون

Similarly, in this example the Arabic word حياة comes in its indefinite form to signify the indications mentioned above. Moreover, in this particular verse, it refers to different types of life including the lives that are saved by this law so far, i.e. the ones who have the intention for killing might be stopped and hence save their lives from being sentenced to death as a punishment as well as the lives of the persons whom were subject to be killed but saved when the actions of killing were stopped. Also, the future lives of those who are protected by the power of the law of **retaliation**. For more reasons for the use of the indefinite form of the word حياة , see Fathi Amer (1983: 153-5).

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 02 of this category).

Example 03 (Q 82: 05)

علمت نفس ما قدمت واخرت

In this verse the word نفس (soul) is both singular and indefinite to indicate *euphemistically* that the soul, though referring to everybody, comes on the Day of Judgment on its own without any support regardless of present worldly class

distinctions or privileges. Thus the use of the word *soul* in this position indicates the 'generic noun', rather than one single soul, signifying the equality of all souls with no exception.

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 03 of this category).

Example 04 (Q 02: 19)

أو كصيب من السماء

In this example, although the indefinite form of the word صيب is purposefully selected for figurativeness (see Fathi 'Amer, 1983: 203-5), the retaining of the definite article ال in السماء, reflects figuratively the sense of hyperbole. That is to say, despite the fact that it is well known that a cloudburst rainstorm is usually a downpour from the sky, the word 'sky' is clearly mentioned here to emphasize further that such an action is taking place in every corner of the sky. This is also confirmed by the use of the definite form of 'the sky' to signify that the rain comes from all over the sky not just from a part of it. Believing that there are seven skies, retaining the definite article ال gives the impression that all of the sky with its seven levels is involved, which figuratively reflects the idea of such a tremendous rainstorm. Thus, the definite article is used purposefully and hence ought also to be retained in translation.

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 04 of this category).

7.3.2. CULTURAL DIFFERENCES:

According to (Dickins *et al* 2002: 29) the notion of translation loss is important, given that translating involves not just two languages, but a transfer from one culture to another. For translating the Quran in particular, some of the Quranic discourse might seem rather obscure. In this sense, although translations may be successful in conveying the main message of the Quran, they definitely fail to bring any of the enjoyment felt by the readership of the original text, bearing in mind Nida's statement (1969: 01) that the response of the receptor to the translated message must be compared with the way in which the original receptors presumably reacted to the message when it was given in its original setting.

This may explain why two persons reading the same translation whether beautiful or flat, may have two almost diametrically opposed reactions - one who is initiated into the ethos of the Quran is able to go beyond the words and penetrate into the world of the Quran while the other, uninitiated, feels frustrated; for him words become walls yielding no opening into the book. It is, however, still possible to attempt to identify the aspects involved in building bridges between the modern Western reader and the meaning, and hence the message of the Quran, and to try to initiate mental and cultural processes that may ultimately remove these barriers, transforming estrangement into understanding and communion.

As stated earlier, apart from the translator's individual involvement, translational breaches can also be due to linguistic and cultural differences. Such cultural differences in translating the Quran might be attributable to environmental factors. A book such as the Quran, which has a tremendous and continuing influence on the Islamic nation, should be studied with great sympathy and reverence. The intellectual and social climate of the modern culture of the West is another flimsy barrier that militates against the spirit of the Quran (Irving, 1979: xvi).

For him, all these barriers can only be removed by foundational knowledge, sympathetic understanding and a more open-minded approach to the Quran, and by giving people easier access to it (through translation, for example). This open-minded approach can be achieved even more appropriately through personal contact with the background of the environment and sound familiarity with the source text. All these factors involve many complexities which, as stated above, lead Turner to believe that it might be easier to let people learn Arabic and be able to read the original Quran for themselves rather than translate it into other languages.

Awareness of Arabic and Islamic culture, nevertheless, is a vital element for better understanding of the Quranic message and hence for producing a proper translation, 'no attempt has yet been made to bring the mind of the Western reader into contact and communion with the ethos of the Quran' (Irving, 2002: xvii).

Therefore, the cultural differences pertaining to a particular time or specific place, add another obstruction in the path of any attempt to transfer the Quran's metaphorical language from its native culture, taking it from its original womb to another. It is quite difficult to retain the same cultural religious register when dealing with Quranic classical Arabic and English. The more the authoritative the text is (as in the Quran's case), the more such authoritative religious *register* should be retained and closely rendered. However, keeping the religious *register* in standard Arabic is not quite so easy. Yet, this shouldn't be ignored completely. According to Hatim and Munday (2004: 258), the use of the strategy of dynamic equivalence is the common tendency often resorted to by translators for TL that has a superior cultural command to that of the SL. In the case of the Quran, however, it produces a controversial situation: Arabic, particularly the language of the Quran, is far superior to English. Nevertheless, at the present time, English-language culture has the upper hand on Arabic and is therefore considered to be superior in this respect. That is to say, Arabic is linguistically superior, whereas English is culturally superior. This controversial situation requires what Lefevere (1997: 83) labels as twin strategies of apology and analogy.

Let us accept Lefevere's claim (1997: 85) that the difficulty of translating the classical Qasida is due to the very language it is written in and due to the poet's ornamentation of all the art at his command, as by so doing, the poet aims to surpass his predecessors and rivals in beauty, expressiveness, terseness of phrase, in fidelity of description and grasp of reality. If this is the case, such poetry can never be satisfactorily translated into any other language. This, just because the thing said varies so little and the whole art lies in the untranslatable manner of saying it. It then follows that this view is of course also applicable to Quranic translation, which is at an even higher level of language and varies even more because of either horizontal spatial configurations, i.e. environmental diversity, or vertical temporal segmentations, i.e. the wide time-gap. Whether, the modern translations have stood the test of time in these respects is debatable. This section tries to identify some cultural aspects involved in translating the Quranic text with regard to some traditional Arabic customs, food and drink, as well as overridden cultural expressions and concepts that belong to Arabic culture but which may differ or are even non-existent in other cultures.

7.3.2.1. TRADITIONAL CUSTOMS:

Most languages retain a trace of old cultural beliefs and traditional customs. Qadhi (1999: 315) states that an integral knowledge of the customs and manners of the pre-Islamic Arabs is essential for understanding the Quran. This is because the Quran was revealed to a certain society at a particular time, and addressed many of the issues relating to that society. Therefore, in order to understand some Quranic verses it is vitally important to know the traditional customs and manners that are being referred to, since the actual verses themselves do not make direct reference to them. Consider the following examples:

Example 01 (Q 02: 189):

يسالونك عن الاهلة قل هي مواقيت للناس والحج وليس البر بان تاتوا البيوت من ظهورها ولكن البر من اتقى واتوا البيوت من ابوابها واتقوا الله لعلكم تفلحون

Qadhi (1999: 316) maintains that a reader of this verse who is unaware of the customs of the pre-Islamic Arabs will ask bewilderedly , ‘of what relationship is the sighting of the crescent to entering houses from the front or back, and of both of these acts to the fear of Allah?’ The answer to this question lies in knowing one of the superstitions of the pre-Islamic Arabs. When the moon used to be sighted for Hajj, the pagans of old would refrain from entering their houses through their front doors, and instead would jump over the back walls to enter their houses. Thus, Allah revealed in this verse the prohibition of such superstitions, and told them that true righteousness was not found in any superstition, but rather in the fear of Allah.

For the English translations of this verse along with the translators’ footnotes, see Appendix II (example no 01 of this category).

Another superstition that was well known during the Pre-Islamic Arab period and referred to in the following verse has to do with certain religious practice concerning their animals. In this verse, Allah is informing them that such practices have no basis in the religion of Allah, but instead are lies that the pagans had attributed to him.

Example 02 (05: 103)

ما جعل الله من بحيرة ولا سائبة ولا وصيلة ولا حام ولكن الذين كفروا يفترون على الله
الكذب واكثرهم لا يعقلون

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 02 of this category).

7.3.2.2. FOOD AND DRINKS:

There are some references in the Quran to types of food and drink in the hereafter, either in paradise or hellfire. Among these are the following:

Example 03 (Q 88: 06)

تسقى من عين انية * ليس لهم طعام الا من ضريع

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 03 of this category).

Example 04 (Q 06: 70)

اولئك الذين ابسلوا بما كسبوا لهم شراب من حميم وعذاب اليم بما كانوا يكفرون

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 04 of this category).

Example 05 (Q 47: 15)

كمن هو خالد في النار وسقوا ماء حميما فقطع امعاءهم

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 05 of this category).

7.3.2.3. EXPRESSIONS:

Certain expressions and figurative structures are also mentioned in the Quran, requiring a deeper familiarity with the SL culture and sound knowledge of the Arabic language to be correctly comprehended and hence properly conveyed into other languages. Translators, due to their different cultural backgrounds vary in the way of comprehending these Quranic expressions and hence they exhibit a discrepancy in the way of rendering them. Compare:

Example 06 (Q 18: 11):

فَضْرِبْنَا عَلَىٰ أَذَانِهِمْ فِي الْكَهْفِ سَنِينَ عَدَدًا

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 06 of this category).

Example 07 (Q 61: 04):

إِنَّ اللَّهَ يُحِبُّ الَّذِينَ يُقَاتِلُونَ فِي سَبِيلِهِ صَفًا كَانَهُمْ بَنِيَانٍ مَرْصُوصَ

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 07 of this category).

Example 08 (Q 63: 04):

وَأَن يَقُولُوا تَسْمَعُ لِقَوْلِهِمْ كَانَهُمْ خَشَبٌ مُّسْنَدَةٌ

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 08 of this category).

Example 09 (Q: 02: 15):

اللَّهُ يَسْتَهْزِئُ بِهِمْ وَيَمْدَهُم فِي طُغْيَانِهِمْ يَعْمَهُونَ

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 09 of this category).

The word عمه ('wandering in confusion') also has other different shades of meaning regarding the state of the mind and the way it may act including 'wandering in insolence, in perplexity, blindly', etc. Such a turn of phrase encompasses a general conceptual sense rather than just being merely a specific expression. A translation that appreciates only one sense but not the others will limit such conceptual expression. Further similar expressions will be discussed in the following category on concepts.

7.3.2.4. CONCEPTS:

One of the concepts that is used frequently in the Quran but where conceptual meaning differs between the two cultures and which is accordingly 'toned down' through some translations is الغيب. This is 'The Unknown', in terms of the metaphysical world: the sector of reality which is beyond the reach of human

perception and imagination. Thus, the words 'invisible' or 'unseen' cover only one aspect of the meaning (sight) and do not take account of the other senses, i.e. 'hearing', 'smelling', 'touching', etc. Consider the following examples:

Example 10 (Q 02: 03)

الذين يؤمنون بالغيب ويقيمون الصلاة ومما رزقناهم ينفقون

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 10 of this category).

Example 11 (Q 11: 49):

تلك من انباء الغيب نوحيها اليك

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 11 of this category).

Another concept that seems different in different cultures has to do with terms relating to 'death'. In this regard, Arabic differentiates between two synonyms namely الوفاة and الموت. Both, involve the sense of death. Asad comments on (Q 39: 42) by stating:

As to the operative verb يتوفى, it primarily denotes 'He takes [something] away in full'; and because death is characterized by a disappearance of all vital impulses (the 'soul') from the once-living body-their being 'taken away in full', as it were - this form of the verb has been used tropically, since time immemorial, in the sense of 'causing to die', and (in its intransitive form) 'dying' or (as a noun) 'death': a usage invariably adhered to in the Quran. The traditional likening of sleep to death is due to the fact that in both cases the body appears to be devoid of consciousness, partially and temporarily in the former case, and completely and permanently in the latter.

The Quran, therefore, figuratively plays on such variety within the shades of meaning to produce a highly stylistic discourse by including both terms within short passage as the following example displays.

Example 12 (Q 39: 42):

الله يتوفى الانفس حين موتها والتي لم تمت في منامها فيمسك التي قضى عليها الموت ويرسل الاخرى الى اجل مسمى

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 12 of this category).

Abdel Haleem, in his introduction (2005: xxv-xxvi), makes the good point that such cultural influences can be found in the way some scholars, due to their disregard of the cultural context interpret the Quranic passages differently without taking account of difference in time and place. He takes the longest Quranic verse (Q 02: 282) as an example which at first sight, due to cultural differences, may wrongly be assumed to be a case of discrimination against women.

Example 13 (Q 02: 282)

واستشهدوا شهيدين من رجالكم فإن لم يكونا رجلين فرجل وامرأتان ممن
ترضون من الشهداء إن تضل أحدهما فتذكر أحدهما الآخرى

For the English translations of this verse along with the translators' footnotes, see Appendix II (example no 13 of this category).

The word **تضل** is polysemic and can mean either 'to err' or 'to forget'. In the introduction to his translation, Abdel Haleem comments on this verse which might arguably be considered as a case of discrimination against women, by stating that it is calling for the recording of debts in writing. However, it is actually calling on people to do this in a cultural environment where women generally were less involved in financial affairs and money matters than men, due to the fact that they were less literate than men at that time. Modern interpreters take the view that this cultural context is no longer the same and that a woman can be as well educated as a man, or even better. Therefore they confine this verse to its cultural context and not only allow a woman to give witness alone, but she is also further allowed to be a judge on her own. Abu Hanifa, the founder of one of the four main trends of Islamic law, and some modern jurists in many Muslim countries also advocate this view. For example, in Egypt recently it was announced that 31 women have been appointed to be judges among them one will be a court chief justice.

Interestingly, from a gender perspective, reducing sexism that is rooted in most languages according to the target-culture's acceptance, as well as the target

readership's expectations, is another cultural involvement on the part of translation. Newmark (1991: 169), in this regard, mentions some techniques for undoing perceived sexism. He states:

The translator has to make a contribution towards its reduction (by translating into non-sexist language within the limits of natural usage); there are well established procedures for, for instance, 'desexing' man by using plurals, impersonal forms (one), generic term (people, person, subject, individual, etc.) but if they become too obtrusive, the language becomes unnatural, which is self-defeating and counter productive.

Unfortunately, the gender-orientation of the translator's cultural background is not an issue here, as all of the selected versions are translated by male translators. Otherwise it would be very interesting to see the translation differences in verses relating to women in the Quran. According to the available records, there is no Quranic version translated into English by a woman. The only version that can help in this regard is Abdel Haqq Bewley's as it involved a female translator (Aysha Bewley). Besides covering the gender issue by including a female, this translation also has some other significant elements such as retaining the Islamic-specific terminologies (by providing a glossary at the beginning of the work). It has also been done by translators who are Muslims but live in a British environment. Most importantly it has been carried out by two translators and also edited by an English native speaker. This collective effort should help to achieve a better understanding and hence a better rendition. Newmark (2003: 06) acknowledges that 'translation as a profession has to be seen as a collaborative process between translators, revisers, terminologists, often writers and clients (literary works have to be checked by a second native TL reviser and desirably a native SL speaker) where one works towards a general agreement'.

To sum up, translations that are carried out on an individual basis are usually open to criticism. For example, some have criticized Dawood's translation for "inaccuracies". In an earlier edition, the phrase "Children of Adam" was wrongly printed "Children of Allah" owing to an oversight by the printer's proof-reader. Although there have since been seven major revisions with more than 55 reprints over five decades, this "aberration" is still being harped upon by those who have not taken the trouble to look up later editions. The need for collaborative efforts, therefore, is also essential for the improvement of work and the end product of already existing translations of the Quran supports this idea.

It is clearly noticeable that the English in the versions that are done by Arabic translators, whose mother tongue is not English, is not as smooth as that of translations that are carried out by English translators. The absence of a translator whose mother tongue is English is observable in these versions. Also, one of the translational strategies used by the Arabic translator to deal with the above-mentioned Islamic-specific terms, in order to be understood according to their peculiar Islamic-specific sense, is to leave many phrases in Arabic, and give explanatory notes on them in English. Some of those terms were translated in the early attempts but in later translations they are *transferred*. Such a translational strategy is called Anglicization; and is the counterpart of the Arabization technique where terms are borrowed from English into Arabic.

Although this technique is occasionally useful, at times it makes for tedious reading as it is not always beneficial to those who cannot easily recognize the relationship between the given meanings and how to differentiate between them, nor recognize which of those meaning would be most suitable to a particular context. Another similar option is to keep the Arabic terminology and include a glossary at the beginning. With the aim of simplification, it may be better for a translation to refrain from using transliterated Arabic wherever an English definition could serve, keeping exceptions to the minimum extent possible along with necessary clarifications or additions given as exegetical footnotes. By contrast with translations done by native Arabic speakers, those that are done by non-Arabic native speakers sometimes demonstrate experience a lack of proper comprehension of the original message which is reflected in the sense conveyed by the English.

A compromise procedure might be for the translation of the Quran to be taken over as a collective work to be carried out by a team of translators from different backgrounds. The main intention is to produce easily readable, clear contemporary English, as free as possible from the Arabism and archaism that marked some previous translations, while remaining true to the Arabic text of the original Quran. With this aim in mind it is necessary to have the target text read by native English speakers.

CONCLUSION OF CHAPTER SEVEN:

This chapter has tried to highlight the influence of cultural background on translated works. Translators of the Quran were classified into eight categories according to their religion (Muslim/Non-Muslim), native language (Arabic/Non-Arabic) and place of origin/residence (familiarity with Arabic/Islamic culture). The analysis tried to test the hypotheses of this chapter through three different orientations namely, Religion, Language and Place of origin/residence. The following concluding remarks may be made:

As discussed earlier, it is true that the Quran is not fully translatable, for no translation can do justice to its eloquence and beauty. The Arabic language, and more specifically the Arabic language of the Quran, has its own nature and its own individual characteristics. As the above examples together with those of the previous chapter have already illustrated, it is not possible for a perfect translation of the Quran to exist since any translation of the Quran is bound to have imperfections due to the two following facts:

1. The Arabic language is an extremely rich and powerful language, and it is simply not possible to put into another language all the meanings that are conveyed in Arabic by mortals, let alone by God.
2. The Quran is in Arabic, and any type of translation will not be regarded as the Quran - the speech of Allah and His revelation to the Prophet. Any translation therefore cannot aspire to provide a substitutive for the divine words of Allah.

The second point, however, creates the greater problem of the two as, in the process of translation, the very word of God is re-interpreted and re-phrased by humans, before being transformed into another language. The greatest problem with a translation of the Quran is, of course, the fact that the Quran is not entirely renderable. Two main differences between the ST and the TT exist: a) the ST is a Holy text (God's product), whereas the TT is a non-divinely human endeavour, and no human work can be perfect, b) the TT is for understanding God, whereas the ST is for worshiping God, its recitation is an important form of worship for which a Muslim can expect reward and benefit in the Hereafter. Translations, therefore, may never be taken as substitutes of the Quran, nor is it permitted to recite translations of the Quran

in prayers. Such prayer, if performed, is not valid and must be re-performed in the correct way.

Despite the fact stated above that a perfect translation of the Quran can never exist, it is still possible to produce a relatively reliable and legitimate translation. Although such a translation cannot take the place of the original Quran, and would never be absolutely flawless, it can still attempt to accurately reflect the basic meanings of the Arabic text in a lucid and clear style. The general meanings in a translation should be both correct, as far as human ability permits, and clear in a readable and uncomplicated language. This then, is what can be expected to be achieved through translation, and should be the goal of any good translation of the Quran. With the aim of simplification in mind, a translation may be better to refrain from using transliterated Arabic wherever an English definition could serve, keeping exceptions to the minimum extent possible along with necessary clarifications or additions that given as exegetical footnotes.

Qadhi (1999: 350) produces a far from exhaustive list of conditions to be observed by anyone carrying out the task of translating the Quran. These conditions make it imperative that the translation be done by a knowledgeable Muslim, by a person who excels in the knowledge of Arabic and English. It can be appreciated that all the listed qualities are unlikely to be peculiar to one individual person, especially the criterion of being a native-speaker of two different languages, let alone being native in two different cultures.

Recommendations:

The main recommendation, arising from looking at the translators' cultural background influence on the translations of the Quran is that in order to avoid any individual translator's flaw or personal cultural influence being reflected in the work of translation, one can therefore recommend that translation of the Quran must be performed collectively by a cooperative team.

CONCLUSION

Conclusion

CONCLUSION

Translation is at best a difficult task. The difficulties are further increased when it is carried out between languages belonging not only to different linguistic families but also to different cultures as in the case of Arabic and English. In spite of the gap between these two languages and cultures, the contemporary era of technology, telecommunication and mass-media is helping to push towards cultural convergence. The distance between cultures has already been partially bridged with the development of internet accessibility and satellite channels, changing the planet rapidly and making 'neighbours' of people from different cultural backgrounds. Accordingly, culture-bound differences are fewer now than in the past. As a result of this cultural global imperative, it is assumed that a linguistic convergence may take place between languages as well, which in turn should make the translator's task easier and contribute to producing more faithful and closer renditions of the original text.

With this in mind, this study has initially been set out to examine the cross-cultural/linguistic approach to English-Arabic translation and to discover whether the two languages share any intercultural and inter-lingual relationships despite the distance between them. The study attempted finally to find out whether due to the cultural convergence, a linguistic mingling has also taken place. However, throughout the natural progress of this study two major shifts have taken place, which considerably affect the final form of this thesis. The first was the decision to take the Quran, and more specifically the metaphorical language of the Quran, as the main analytical data of the work. This turning-point occurred at a relatively early stage and has had far reaching consequences for the study, as it materialized that translating the Quran has its own unique and interesting insights, and these became the main focus of the study. It has also helped to place our understanding of modern translation theory in the right historical perspective by showing how views on the nature and practice of translation developed chronologically and how re-translations have evolved throughout history. Thus, the chronological aspect has been taken as a measurable unit in re-translating the Quran.

One of the reasons behind re-translating any text is improvement. In this sense, it is therefore assumed that the more recently re-translated the text is, the more faithful and

closer to the original it will be. In this study the main focus however was on the consequences of temporal constraints in terms of 'the strategies employed by translators and the norms in operation at a given point of time' (Bassnett (2000: 04). Hypothetically, this has been examined principally through the chronological influence on the different editions of translated versions of the Quran. Nevertheless, this has not given the predictable results; as hypothesis after all is a tentative claim, as Williams and Chesterman (2002: 62) argue, it is 'an attempt at a generalization, an attempt to capture an observed pattern or regularity', through which one might then find justification(s) that would explain it, and hence subject it to be developed or re-generated. In the research process, if a hypothesis is not supported, this is usually an interesting result in itself and may still be valuable, especially if the hypothesis seemed to be well justified in the first place (Williams and Chesterman, 2002: 81).

Nonetheless, through the analytical testing of the above hypothesis, another distinction has also come to light, i.e. not only do the translators vary in their *linguistic* treatment of the Quran's metaphorical expressions according to which period of time they belong to, but their translations also vary according to their *cultural* backgrounds. Williams and Chesterman (2002:93) argue that on occasions 'most conclusions need to be qualified and made relevant'. They suggest the need for some new hypotheses, for the results to be more widely valid but only to the extent that the data are *representative*. Accordingly, another crucial decision had to be taken, i.e. to replicate the test, which was done at a later stage. Although as Williams and Chesterman (2002: 81) argue, replications of hypothesis-testing procedures have been relatively rare in translation studies so far. However, they are a standard part of empirical science as a well-corroborated hypothesis can lead to further generalizations, so that understanding grows. They (ibid) also state that

A hypothesis can never be proved true, or confirmed to be true. Science does not proceed by piling up truths, but by developing better and better hypotheses, which may well approximate closer and closer to being accurate description or explanations of reality. An empirical test may support a hypothesis, or corroborate it; or it may not support it; or it may falsify it [...] If a hypothesis turns out to be supported by empirical evidence, this of course might simply be due to chance, so a replication of the test might be needed.

This usually takes place when either the empirical test proves to be *unsensitive* or the data is *not representative* enough and it turns out to be the test itself rather than the

hypothesis that is at fault. The next stage is to re-test, or to replicate the test with other material. It might also be that the hypothesis itself needs to be refined or even rejected (see Williams and Chesterman: 2002, 81-2). In this study's case it seemed that the former rather than the latter, i.e. the material, was not representative enough to produce clear-cut results for the first hypothesis.

The decision was taken to add another chapter (Chapter Seven) in which an extra hypothetical parameter was adopted for testing the translation of the Quran according to the cultural background of the translators themselves and to what extent this has influenced their performance and the quality of their work. Such a shift is quite natural in any research process as there should be no presuppositions in the first place. That means researchers 'should not be biased in advance either in favour of or against the hypothesis, so that the test will be fair' (Williams and Chesterman 2002: 93). Otherwise it would be like putting the cart before the horse. With all the above in mind together with the analytical testing, the following *general concluding* observations may be made.

1. On the one hand, theoretical approaches to translation vary in their depth, comprehensiveness, and areas of emphasis. They all reflect to varying extents current linguistic thinking, and the translator may benefit considerably from their insights. However, a healthy *eclecticism* is most important for the translator in order to avoid falling victim to any narrow interpretations, or harmful *prescriptivism*. On the other hand, this growing body of research reflects a dichotomist agenda as a number of "dichotomies" have marked both the history and theory of translation. Chief among these are the dichotomies of 'literal' versus 'free' translation, and that of 'form' versus the 'content'. Once again, the translator has to be careful not to fall victim to such dichotomised thoughts. Admittedly such distinctions may have some validity, and may be useful for methodological purposes. However, in practice, they cannot be drawn too sharply. As all competent translators know, in actual translation all such dichotomies overlap and may tend to fuse together. In fact, Newmark's fusing of his semantic/communicative dichotomy into one unified spectrum reflects a growing awareness of the potential detrimental effect of *dualities* rather than *dichotomization* in translation theory.

2. From the appraisal analysis one came to the conclusion that any translation process depends crucially upon both linguistic and cultural dimensions or at least involves one of them. *Linguistically*, language has a multiple dimensional character that makes translation a *dynamic* activity. Thus, the translated text cannot be considered as a static specimen of language, but rather a dynamic entity. The idea that translation is merely a matter of rendering isolated words with fixed meanings must therefore be abandoned. *Culturally*, Translation Studies begins with the text in situation as an integral part of the cultural background. The translators' initial concern therefore needs to be given to the understanding of the author's intention, and then they must create a new text to serve a specific readership in another culture by taking both the linguistic and cultural constraints into considerations.

3. This study also aimed to show the extent to which metaphors contribute in bringing these two branches of knowledge together, as their widespread usage has played a great part in the development and growth of languages in both early and more recent times (See Mooij 1976: 11-12). Given this when translating the metaphorical language of the Quran, modern and understandable registers or levels of language should be used for the target reader, as the main purpose of translating the Quran is to convey the message rather than find stylistic moulds in which Quranic heavenly style can be cast. This study, therefore, appreciates that the metaphorical meaning goes beyond the basic meaning that is provided in dictionaries. In this respect, the lack of cultural lexicographical equivalence calls for the urgent need for a descriptive dictionary that provides the reader with cultural equivalents that can bridge the gap between languages of different cultures; a dictionary that can put metaphorical expressions into the cultural context of another language. This also may necessitate the need for an English/Arabic dictionary that can cope with the rapid development of translation studies (and terminology).

Specifically, as with regard to the main hypothesis of this work, the following conclusions reflect respectively the issues discussed in the analytical chapters, namely six and seven:

First hypothesis tested in chapter six:

The aim of this chapter was to examine the six chosen translators of the Quran chronologically. Thus it was hypothetically predicted that this section will divide chronologically these English versions of the Quran, at least, into two groups - those translations that came before Yusuf Ali's and from Asad's onwards. Unfortunately, this predicted distinction is not clearly true. Although chapter six has not showed the expected definitive chronological clear cut categorizations, the partial expediency of the hypothesis of this chapter can still be justified, firstly, by the fact that data can never be 100% representative. Secondly, some of the later translation attempts are based upon previous ones and are therefore highly influenced by them, particularly those which have been done by translators who belong to closer periods of time or come from a similar cultural background. Thirdly, this can be also attributed to the fact that the cultural convergence between the two languages is relatively recent, and the implications of this convergence need more time to work through and influence the translated works. This chapter however proves to a large extent how different translators belonging to different periods of time vary in their linguistic treatment of the metaphorical expressions of the original text of the Quran and still presents some valid results regarding the two main focuses of the chapter, namely chronological and metaphorical aspects:

Chronologically: One of the main differences between the original and the target text is that the original is viewed as the word of God, breaching time and place and able to predict the unknown and the forthcoming. The terms used in the original Quran have also coped, so far, with scientific development, whereas the target text may fall short in this regard as they cannot go beyond human capacity, the experimental sciences and scientific facts available at the time of the translation. Thus it is necessary to re-translate the Quran within a consistent fixed period of time. The original Quranic text initiates the reader into its world-view and values. It also brings, with its unique style, the reader's imagination into vivid contact with the vision of the Quranic model of man and society to bring him closer to God. As far as translational strategies are concerned, early attempts at translation opt for a literal rendition, whereas later versions tend to apply a freer approach. The analysis also has revealed that the original text seems to maintain a certain balance between formal and consultative

styles. Most of the translations fluctuate between these two styles. However recent translations sometimes verge in the casual or rather on being less formal than the original. The figurative language of the Quran is considered more culture-specific than ordinary Arabic language. Thus, the involvement of cultural elements in the original text makes some modern translations seem heavily domesticated, although others (earlier attempts) are less so. Abdel Haleem's therefore, as expected, provides the most variety by virtue of being the latest one. His translation is quite modern and a great effort has been made by him to translate the Quranic verses into contemporary English with the main aims of authenticity and understandability. However, translators, such as Arberry, have shown and proven to a large extent in their respective English versions that it is still possible to present a translation of the Quran in a manner, language and style that modern readers will benefit from while retaining as much of the original message and content of the source text as possible. Arberry's translation has a different and unique style, which attempts to preserve the internal music, rhythm and sound effects of the Quran. Following the original closely, the verses of Arberry's translation have been arranged either in prose form or as rhythmic free verse, depending upon the needs of the passage. His rendition is therefore of particular interest among Quranic translations. It is also considered to be more consistent than all the other translations in its treatment of the oft-repeated Quranic expressions and is thus believed to be the most consistent translation.

Metaphorically: Asad is the translator who pays most attention to the metaphorical aspect of the Quran by trying to retain the metaphorical images to the greatest extent possible. However, by so doing, he sometimes overlooks concrete references or other generalities. His translation can therefore be considered to be a metaphorically-oriented version.

Second hypothesis tested in chapter seven:

Contrary to what was initially expected, the above chronological analysis has also produced some supplementary distinctions regarding the cultural backgrounds of the translators as 'attitudinal component exhibits a range of ideational, interpersonal and contextual values' (Hatim and Munday, 2004: 90). Thus, chapter seven has attempted to analyse the translators' cultural background's influence on their final product

through three different orientations:

Religious orientation:

Translators are supposed to be ideologically neutral. However, depending on their cultural beliefs and backgrounds, they do have varying attitudes towards the Quran, and this can lead to its text being rendered in very different ways. According to their religions or group-ideologies, it might be thought that the early attempts have suffered from very serious flaws and shortcomings. This is because most of the translators were not qualified enough to undertake the monumental task of translating the Quran. According to their religious profiles, translators treat the Quranic text differently. Influenced by their religious backgrounds, translators' choice of certain terms serves as the fine line that separates the translators, and categorises them according to their religious groups. Some early non-Muslim translators seem to insert certain points deliberately in order to authenticate their view that the Quran is not the word of God, but rather is the production of Muhammad. If this was the case, it might give the impression that their choices have intentionally been made according to their cultural religious backgrounds, i.e. the non-Muslim translators might deliberately choose these terms to ambiguously give the wrong impression that, for example, Muhammad was just a missionary or reformer rather than a prophet and hence his book will be his product rather than being the word of God. Also, the openness and comprehensiveness of the Quranic wording gives translators the chance to interpret the same Quranic passage differently and hence to manoeuvre the text in a way that suits their beliefs, which is against neutrality and invisibility. This tendency is not peculiar to non-Muslims as some Islamic groups also take advantage of the Quran's openness, particularly with regard to its metaphorical language. Thus every single deviant sect that has sprung forth in the history of Islam has misinterpreted verses of the Quran in order to support its particular beliefs.

Language orientation:

Some translational limitations are due to linguistic differences between the two systems as on some occasions there are no convincing available solutions to overcome such translational gaps. Other times, the language of the Quran itself, has its own dynamic, which limits or expands understandings of the Arabic and English over time. On other occasions it stems from individual limitations, i.e. the translators' lack

of awareness of the nature of either of the two involved languages (SL/TL). It is clearly noticeable that the English in the versions that are done by Arabic translators, whose mother tongue is not English, is not as smooth as that of translations that are carried out by English translators. The absence of a translator whose mother tongue is English is observable in these versions. Also, one of the translational strategies used by the Arabic translator to deal with the above-mentioned Islamic-specific terms is to leave many phrases in Arabic, and give explanatory notes in English. Such a translational strategy is called Anglicism; and is the counterpart of the Arabization technique where terms are borrowed from English into Arabic. Although this technique is occasionally useful, at times it makes for tedious reading as it is not always beneficial to those who cannot easily recognize the relationship between the given meanings and how to differentiate between them, nor recognize which of those meaning would be most suitable in a particular context. Another similar option is to keep the Arabic terminology and include a glossary at the beginning. With the aim of simplification, it may be better for a translation to refrain from using transliterated Arabic wherever an English definition could serve, keeping exceptions to the minimum along with necessary clarifications or additions given as exegetical footnotes. By contrast with translations done by native Arabic speakers, those that are done by non-Arabic native speakers sometimes demonstrate a lack of proper comprehension of the original message which is reflected in the sense conveyed by the English.

Environmental orientation:

Closely related to the need for sensitivity to the style of the original is the call for a natural and easy form of expression in the target language as well. Target language and target culture are usually united and supposedly supportive of each other but in this particular case study they are somehow separated due to the fact that the translators, of the same target text, belong to different cultures. In order to understand the Quran properly, it is essential to not only be well grounded in the Arabic language, but also to have a sound knowledge of classical Arabic poetry as well as Arabic culture, particularly the social customs known in the pre-Islamic era. Some translators, due to their disregard of the cultural context interpret the Quranic passages differently without taking account of difference in time and place.

The translations examined in this orientation were carried out by translators of mixed cultures including some who are non-native Arabic speakers. Some have never been in an Arabic environment and hence have never experienced close contact with Arabic culture some have been there, and others are originally native Arabic speakers. It is also proved that the Arabic translators (like Abdel Haleem and Dawood) who have moved to Europe and hence are more familiar with the Western Culture have more capable to fill closely the cultural gaps, to deal aptly with the culture-specific concepts and to apply more fluent English style.

According to these three orientations together, translators vary in their approach and hence adjustments have been made partly (justifiably) due to the influence of the *linguistic* conventions and partly (rather unjustifiably) due to the influence of the translators' *cultural* intentions. For Quranic translation, each individual's attempt has its own limitation. Arabic translators seem to have a greater reverence for their own culture, and on some occasions (through transliteration) they even keep their own language. Despite this, some of those translations still get to the core of the Quranic message, although they fail to reflect the stylistic grandeur of the original; hence the reader misses out on the enjoyment of the original's beauty, due to the absence of literary stylists who can provide a competent corresponding English stylistic equivalent.

On the other hand, for translations carried out by non-Arabic translators, particularly the non-Muslim ones, the absence of special sensitivity to the original is quite evident. Some have however managed to preserve the formal features of the original. For example, Arberry's verse structure, both rhythmical and intermittently rhyming, aims to approximate the musicality of the original. However, others are both formally and semantically a lot freer, thus detracting from the originals stylistic figurative splendour.

For translating such a culturally loaded text as the Quran, it is necessary for the translator to possess in depth knowledge of both the Arabic and English languages, together with a full understanding of all the cultural aspects of the two languages, as well as some significant familiarity with the Quranic Sciences such as knowledge of notions like 'Makkan' and 'Madinan', 'General and Specific', 'Occasions of

Revelations', and 'Abrogation'. It also demands knowledge of different types of interpretation (Tafseers), i.e. either by the Quran, by the Sunna, by the statement of the Companions and Successors, by the conventions of the Arabic language, by pre-Islamic Arab customs and traditions, by Judaeo-Christian narratives, or by subjective opinion (Ra'y). For more details about these types of interpretation consult Qadhi (1999: 300-323).

To sum up, translations that are carried out on an individual basis are usually open to criticism. For example, some have criticized Dawood's translation for "inaccuracies". In an earlier edition, the phrase "Children of Adam" was wrongly printed "Children of Allah" owing to an oversight by the printer's proof-reader. Although there have since been seven major revisions with more than 55 reprints over five decades, this "aberration" is still being harped upon by those who have not taken the trouble to look up later editions. The need for collaborative efforts, therefore, is also essential for the improvement of work and the end product of already existing translations of the Quran supports this idea. With the last two concluding remarks in mind, the following two main recommendations can be put forward.

Recommendations:

It is unlikely that one person on their own could have all the qualities mentioned above. A compromise might be for the translation of the Quran to be undertaken as a collective work carried out by a team of translators from different backgrounds. The main intention is to produce easily readable, clear contemporary English, as free as possible from the Arabism and archaism that marked some previous translations, while remaining true to the Arabic text of the original Quran. With this aim in mind it is necessary to have the target text read by native English speakers. Recognizing this fact, the obvious solution is for Quran translation to be undertaken by persons working in close collaboration; persons whose academic and cultural backgrounds can both overlap and complement each other. Each translator should have his/her individual role and at the same time act as a checker on the other, in order to avoid any individual translator's flaws or personal cultural influence being reflected in the work. One can, therefore, appreciate that for a competent translation of the Quran *teamwork* is recommended. Ideally, it should be performed collectively by a

cooperative team, e.g. a board or a committee of several members, in which one entire panel includes persons with special sensitivity to the original either to carry out the translation process itself or for revision and checking purposes. A revision committee similar to the one that worked on the New English Bible [New Testament, 1961] is essential to avoid omissions and inattentiveness (see Nida 1964: 163). This committee might also include a *Panel of Jurists*, as the Quran needs to be interpreted with particular emphasis on law-related verses.

1. To have regular re-edited translations of the original Quran, for example, every decade, for the sake of present expectations for each new generation as well as for the inclusion of the extended meanings based on new scientific discoveries.
2. Such re-translation should be done by a committee rather than an individual. This committee would ideally at least be composed of an Arabic native-speaker for understanding deeply the source text; an English native speaker, for adequate grasp of English in restructuring and re-styling the target text; terminologists; a contemporary commentator مفسر, and a Jurist فقيه as a primary source of Islamic Jurisprudence.

These recommendations might only be achieved through the establishment of an institute created specifically for Quranic translation, similar to that of Eugene Nida's, which was devoted to translating the Bible. Such an institute, in addition to helping towards better translation of the Quran, would also contribute to enhancing translation studies in general and reorganizing the efforts exerted in this field by collecting all the Quran-based studies in one particular place. Such an institution would also fulfil a long-felt need, as through this establishment, one Quranic translation (the most acceptable one) would be taken as the standard version and it could be repeatedly edited by this institution whenever required.

By way of conclusion, it is the hope and ambition of this study to make a modest beginning toward providing the uninitiated reader with the opportunity to develop a familiarity with the spirit of the Quran in order to share its ideas and values and to begin to think about it differently. This modest effort is made in the humble spirit of

developing better communication between human beings, and between man today and the sources that have inspired men through the ages. This work has been rather broad in its coverage as it works on a number of different levels and hence focuses on several main points, namely *translation*, *language*, *culture*, the *Quran* and *metaphor*. This has given it a certain comprehensiveness, which makes the need quite urgent for similar studies to be narrowed down in their scope to more specific and deeper research issues. This need is echoed from various quarters as research in Translation Studies increases and historical data becomes more readily available, Bassnett, (2002: 04) says:

so important questions are starting to be asked, about the role of translation in shaping a literary canon, the strategies employed by translators and the norms in operation at a given point in time, the discourse of translators, the problems of measuring the impact of translations and, most recently, the problems of determining an ethics of translation.

Any of these areas can serve as a good topic for specific research. The following areas may also constitute important directions for future research:

Directions for future research:

1. The concept of 'translation method' is not yet well-defined in translation literature. Though it is widely discussed from various angles by translation theorists, it is still surrounded with vagueness. Is a method merely a technique? Is it a theoretical approach? Is it a product of a theory? Is it a strategy that encompasses several techniques? Is it a method to be prescribed to the translator, or is it defined by the translator's choice in the light of a number of textual, contextual and other factors? All such perplexing questions are important for much needed future research.

2. A better understanding of texts as *communication*, which no matter how *different* they are on the surface share underlying similarities, will most probably lead to a better appreciation of the translator's role as an *intercultural mediator* not only between two languages but also two cultures. Future research will do well to concentrate on the translating process from a translator's point of view, paying more attention to the role of the translator than has hitherto been the case.

There are many technicalities involved in a work of this sort of comprehensiveness, some of which may have been overlooked in this study. It is thus the researcher's sincerest hope that this modest attempt may constitute a first step towards more research into translation both from and into Arabic. Such research may lead and contribute to a better understanding of translation methods as a most complex and intriguing intellectual process. But despite possible imperfections, the researcher is optimistic that his effort will contribute in some small way towards a better understanding and act as a stepping-stone for gaining proper insights into Arabic/English translation in general and in translating Quranic text in particular. Ultimately, all success is from Allah, and all praise is due to Him.

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قاموس المورد الكبير (انجليزي - عربي)
القاموس المحيط
مختار القاموس .
مختار الصحاح .
قاموس رد العامي الى الفصيح .
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Appendix I

Appendix I

Appendix I

6. CHAPTER SIX: CHRONOLOGICAL EVOLUTION PATTERNS

6.1. Modern/Classic (meaning/usage) Orientation

6.1.1. DICTIONARIES:

Example 01(Q13: 35):

مثل الجنة التي وعد المتقون تجري من تحتها الأنهار أكلها دائم وظلها

This is the description of paradise, which is promised to the pious. It is watered by rivers; its food is perpetual, and its shade also:... (Sale)

A picture of the paradise which God hath promised to them that fear Him. The rivers flow beneath *bowers*: its food and its shades are perpetual. (Rowell)

The parable of the Garden which the righteous are promised! Beneath it flow rivers: perpetual is *the enjoyment* thereof and *the shade* therein: ... (Yusuf Ali)

Foot notes:

- *the enjoyment* : the meaning of the root أكل (literally 'to eat'), also denotes enjoyment generally physical; social, mental and moral; and spiritual. In its derived meaning it means fruit and enjoyment of all kind, spiritual as well as other. The joys of heaven are not like the joys of the earth, which fade away or cloy. The joys of heaven are pure, lasting and without any of the drawbacks which we associate with the joys of the sense.
- *the shade*: ظل: literally shade; hence, shelter, protection, security. All these meanings are implied. Shade is one of the delights of a garden.

THE PARABLE of the paradise promised to those who are conscious of God [*is that of garden*] through which running waters flow: [but unlike an earthly garden,] its fruits will be everlasting, and [so will be] *its shade*. (Asad)

Footnotes:

- *is that of garden*: the rendering (and the interpolation of the words 'is that of a garden') reproduces literally the interpretation given to the above

passage by Az-Zajjaj, as quoted by Zamakhshari and- in an abbreviated form- by Razi; according to Zamakhshari, this passage serves ‘as a parabolic illustration, by means of something which we know from our experience, of something that is beyond the reach of our perception’. We are here reminded that the Quranic descriptions of what awaits man after resurrection are, of necessity, metaphorical, since the human mind cannot conceive of anything that is –both in its elements and its totality- entirely different from any thing that can be experienced in this world.

- *its shade*: i.e., its gift of happiness. The primary meaning of ظل is ‘shade’, and so the expression ظلا ظليل (Q 04:57) could be rendered as most shading shade’ i.e. ‘dense shade’. However, in ancient Arabic usage, the word ظل denotes also ‘a covering’ or ‘a shelter’ and metaphorically, ‘protection’ (Raghib); and finally, ‘a state of ease, pleasure and plenty (cf. Lane V, 1915 f.), or simply happiness-and in the combination of ظل ظليل ‘abundant happiness’ (Razi)- which seems to Agree best with the allegorical implications of the term ‘paradise’.

The likeness of paradise, that is promised to the godfearing: beneath it rivers flow, its produce is eternal, and its shade. (Arberry)

Here is a picture of the Garden that those mindful of God have been promised: following streams and perpetual food and shade. (Abdel Haleem)

Example 02 (Q 12: 31):

فلما سمعت بمكرهن أرسلت إليهن وأعدت لهن متكنا

And when she heard of their subtle behaviour, she sent unto them, and prepared a banquet for them, ... (Sale)

And when she heard of their cabal, she sent to them and got ready a banquet for them, ... (Rowell)

When (Zulaikha) heard of their malicious talk, She sent for them and prepared a banquet for them: ... (Yusuf Ali)

Thereupon, when she heard of their malicious talk, she sent for them, and prepared for them a sumptuous repast. (Asad)

Footnote:

- *a sumptuous repast*: The expression متكنا – lit., ‘a place where one reclines [while eating]’, i.e., a ‘cushioned couch’ – seems to have been used here

tropically to denote a 'luxurious [or 'sumptuous'] repast'.

When she heard their sly whispers, she sent to them and made ready for them a repast,
... (Arberry)

When she heard their malicious talk, she prepared a banquet and sent for them, ...
(Abdel Haleem)

Example 04 (Q 85: 01):

والسما ذات البروج

By the heaven adorned with signs; (Sale)

Footnote:

- the original word properly signifies towers.

By the star-bespangled Heaven! (Rowell)

By the Sky; (displaying) the Zodiacal signs.... (Yusuf Ali)

CONSIDER the sky full of great constellation, ... (Asad)

By heaven of the constellation, ... (Arberry)

By the sky with its towering constellations, ... (Haleem)

By the sky containing great stars.... (Saheeh)

By the heaven holding the big stars ... (Hilali)

Example 06 (Q 71: 16):

وجعل فيهن القمر نورا وجعل الشمس سراجا

And hath placed the moon therein for light, and hath appointed the sun for taper?
(Sale)

Footnote:

- He hath hung the moon in the firmament to reflect the light, and the sun to impart it.

And he hath placed therein the moon as a light, and hath placed *there* the sun as a torch. (Rowell)

And made the moon a light in their midst, and made the sun as a (Glorious) lamp? (Yusuf Ali)

And has set up within them the moon as a light [reflected], and set up the sun as a [rediant] lamp? (Asad)

And set the moon therein for a light and the sun for a lamp? (Arberry)

Placed the moon as a light in them and the sun as a lamp, ... (Abdul Haleem)

Example 07 (Q 10: 05):

هو الذي جعل الشمس ضياء والقمر نورا

It is he who hath ordained the sun to shine *by day*, and the moon for a light *by night*; ... (Sale)

It is He who hath appointed the sun for brightness, and the moon for a light, ... (Rowell)

It is He who made the sun to be shining glory and the moon to be a light (of beauty), ... (Yusuf Ali)

He it is who has made the sun a [source of] radiant light and the moon a light [reflected], ... (Asad)

Footnote:

- The nouns ضياء and نور are often interchangeable, inasmuch as both denote 'light'; but many philologists are often of the opinion that the term ضياء (or ضوء) has a more intensive connotation, and is used to describe 'a light which subsists by itself, as that of the sun and fire' - that is, a source of light - while نور signifies 'a light that subsists by some other thing' (Lane V, 1809, on the authority of *Taj al-'Arus* [an Arabic dictionary]): in other words, light due to an extraneous source or - as in the case of the moon-reflected light.

It is He who made the sun a radiance, and the moon a light, ... (Arberry)

It is He who made the sun a shining radiance and the moon a light, ... (Abdul Haleem)

Example 08 (Q 55: 05-09):

الشمس والقمر بحسبان و النجم والشجر يسجدان والسماء رفعها ووضع الميزان والأرض ألا
تطغوا في الميزان وأقيموا الوزن ولا تخسروا الميزان والأرض وضعها للأنام

The Sun and the moon run their courses according to a certain rule: and the vegetables which creep on the ground, and the trees, submit to his disposition. He also raised the heaven; and he appointed the balance, that ye should not transgress in respect to the balance: wherefore observe a just weight; and diminish not the balance. And the earth hath he prepared for living creatures:... (Sale)

Footnote:

- *the balance*: or justice and equity in mutual dealings.

The Sun and the Moon have each their times, and the plants and the trees bend in adoration. And the Heaven, He hath reared it on high, and hath appointed the balance; that in the balance ye should not transgress. Weigh therefore with fairness, and scant not the balance. And the earth, He hath prepared it for living tribes: ... (Rodwell)

The sun and the moon follow courses (exactly) computed; and the herbs and the trees- both (alike) bow in adoration. And the Firmament has He raised high, and He has set up the Balance (of justice), in order that ye may not transgress (due) balance. So establish weight with justice and fall not short in the balance. It is He Who has spread out the earth for (His) creatures. (Yusuf Ali).

[At His behest] the sun and the moon *run their appointed courses*; [before Him] prostrate themselves the stars and the trees. And the skies has He raised high, and has devised [for all things] a measure, so that you [too, O men,] might never transgress the measure [of what is right]: weigh, therefore, [your deeds] with equity, and cut not the measure short! And the earth has he spread out for all living beings, ... (Asad)

Footnote:

- *run their appointed courses* : Lit., 'according to a definite reckoning'

The sun and the moon [move] by precise calculation, and the stars and trees prostrate. And the heaven He raised and imposed the balance. That you not transgress within the balance. And establish weight in justice and do not make deficient the balance. And the Earth He laid [out] for the creatures. (Saheeh)

The sun and the moon follow their calculated courses; the plants and the trees *submit* to His designs; He has raised up the sky. He has set the balance so that you may not exceed in the balance: weigh with justice and do not fall short in the balance. He set down the Earth for His creatures, ... (Abel Haleem)

Footnote:

- سجد means 'to submit' and consequently 'to bow down' or 'to prostrate oneself'

Example 09 (Q 02:116):

وقالوا اتخذ الله ولدا

They say, God hath begotten children:... (Sale)

And they say, "God hath a son:" (Rodwell)

They say: "Allah hath begotten a son" (Ali Yousif)

And yet some people assert, "God has taken unto himself a son!" (Asad)

And they say, 'God has taken to him a son.' (Arberry)

They have asserted, 'God has a child.' (Abdel Haleem)

Example 10 (Q 49:10):

إنما المؤمنون أخوة

Verily the true believers are brethren; ... (Sale)

Only the faithful are brethren; ... (Rowell)

The believers are but a single Brotherhood: ... (Yusuf Ali)

All believers are but brethren. (Asad)

Footnote:

- The plural noun **أخوة** ('brethren' or 'brotherhood') has here, of course, a purely ideological connotation, comprising men and women alike; ...

The believers indeed are brothers; ... (Areberry)

The believers are brothers (Abdel Haleem)

6.1.2. PRONOUNS:

Example 01 (Q 20: 53):

الذي جعل لكم الأرض مهذا وسلك لكم فيها سبلا وأنزل من السماء ماء فأخرجنا به أزواجا من نبات شتى

It is he who hath spread the earth as a bed for you, and hath made you paths therein; and who sendth down rain from heaven, whereby we cause various kinds of vegetables to spring forth; ... (Sale)

He hath spread the earth as a bed, and hath traced out paths for you therein, and hath sent down rain from Heaven, and by it we bring forth the *kinds* of various herbs: ... (Rodwell)

Footnote:

- *kinds*: Lit pairs

He Who has made for you the earth like a carpet spread out; has enabled you to go about therein by roads (And channels); and has sent down water from the sky" with it have We produced diverse pairs of plants each separate from the others (Yusuf Ali).

HE it is who has made the earth a cradle for you, and has traced out for you *ways of [livelihood]* thereon, and [who] sends down waters from the sky: and by this means We bring forth *various kinds of plants*. (Asad)

Footnotes:

- *ways of [livelihood]* : i.e., has provided you with ways and means-both material and intellectual- to gain your livelihood on earth and from it.

- *various kinds of plants*: Lit., pairs أزواج, a term which in this context apparently denotes 'kinds'

He who appointed the earth to be a cradle for you and therein threaded roads for you, and sent down water out of heaven, and therewith We have brought forth divers kinds of plants. (Arberry)

It was He who spread out the earth for you and traced routes in it. He sent down water from the sky. With that water We bring forth every kind of plant, ... (Abdel Haleem)

Example 02 (Q 10: 61):

وما تكون في شأن و ما نتلوا منه من قرآن ولا تعملون من عمل إلا كنا عليكم شهودا إذ تفيضون فيه

Thou shalt be engaged in no business, neither shalt thou be employed in meditating on any passage of the Koran, nor shall ye do any action, but we will be witnesses over you, when ye are employed therein. (sale)

Thou shalt not be employed in affairs, nor shalt thou read a text out of the Koran, nor shall ye work any work, but we will be witnesses over you when ye are engaged therein: ... (Rodwell)

In whatever business thou Mayest be, and whatever portion thou mayest be reciting from the Quran –and whatever deed ye (mankind) may be doing, - We are Witnesses thereof when ye are deeply engrossed therein. (Yusuf Ali)

And in whatever condition thou mayest find thyself, [O Prophet,] and whatever discourse of this [*divine writ*] thou mayest be reciting, and whatever work you [all, O men] may do- [remember that] We are your *witness* [from the moment] when you enter upon it: ... (Asad)

Footnotes:

- *divine writ* : or “whatever discourse (Quran) from Him”.

- *witness* : Lit., “witnesses”, corresponding to the majestic plural “We”. The specific reference to the Prophet and his recitation of the Quran (implied in the singular form of address in the first part of this sentence) is meant to stress the supreme importance of divine revelation in the context of human life.

Thou art not upon any occupation, neither recites thou any Koran of it, nor do you any work, without that We are witnesses over you when you press on it; ... (Arberry)

In whatever matter you [prophet] may be engaged and whatever part of the Quran you are reciting, whatever work you [people] are doing, We witness you when you are engaged in it. (Abdel Haleem)

6.1.3. MODERN / ARCHAIC USAGE OF PARTICULAR ITEMS:

6.2. LITERAL/NON-LITERAL (FIGURATIVE) ORIENTATION

6.2.1. SYNONYMS

6.2.1.1. WORD LEVEL:

السبات: Example 02 (Q 78:09)

وجعلنا النهار معاشا ° وجعلنا الليل لباسا ° وجعلنا نومكم سباتا

And appointed your sleep for rest; and made the night a garment to cover you; and destined the day to the gaining your livelihood; ... (Sale)

And ordained your sleep for rest, and ordained the night as a mantle, and ordained the day for gaining livelihood, ... (Rodwell)

and made your sleep for rest, * and made the night as a covering, * and made the day as a means of subsistence? (Yusuf Ali)

and We have made your sleep [*a symbol of death*] * and made the night [its] cloak * and made the day [*a symbol of*] life. (Asad)

Footnotes:

- *a symbol of death*: thus Zamakhshari, stressing the primary significance of سيات as 'cutting-off' قطع, i.e., (death); also the famous second-century philologist Abu 'Ubayda Ma'mar iben al_Muthanna, who (as Quoted by Razi) explains the above Quranic phrase as 'analogue (*shibh*) of death'.
- [a *symbol* of] life: According to the Zamakhari, the term معاشا ('that whereby one lives') is here synonymous with life. In the polarity of sleep (or 'death') and wakefulness (or 'life') we see allusion to bodily death and subsequent resurrection.

And We appointed your sleep for a rest; * and We appointed night for a garment, * and We appointed day for a livelihood. (Arberry)

Did We not, give you sleep for rest, * the night as a cover * and the day for your livelihood? (Abdel Haleem)

الهجيع: Example 03 (Q 51: 17)

كانوا قليلا من الليل ما يهجعون

They slept but a *small part of the night*; ... (Sale)

Footnote:

- a *small part of the night*: Spending the greater part in prayer and religious meditation.

But little of the night was it that they slept, ... (Rodwell)

They were in the habit of sleeping but little by night. (Yusuf Ali)

They would lie asleep during but a small part of the night, ... (Asad)

Little of the night would they slumber, ... (Arberry)

Sleeping only little at night, ... (Abdel Haleem)

النعاس: Example 04 (Q 03: 154)

ثم أنزل عليكم من بعد الغم آمنة نعاسا يغشى طائفة منكم

Then he sent down upon you, after affliction, security; a soft sleep, which fell on some part of you; ... (Sale)

Then after trouble God sent down security upon you. Slumber fell upon part of you:

... (Rowell)

After (the excitement) of the distress, He sent down calm on a band of you overcome with slumber, ... (Yusuf Ali)

Then He sent down upon you, after grief, security – a slumber overcoming a party of you; ... (Arberry)

Then, after this woe, He sent down upon you a sense of security, an inner calm which enfolded some of you, ... (Asad)

Footnote:

- *an inner calm*: According to some commentators- in particular Raghīb- the term نَعَاس (lit., ‘the drowsiness which precedes sleep’) is used here metaphorically, and denotes ‘inner calm’.

After sorrow, He caused calm to descend upon you, a sleep that overtook some of you. (Abdel Haleem).

Example 05 (Q 08: 11):

إِذْ يَغْشِيكُمْ النَّعَاسُ أَمْنَةً مِنْهُ

When a sleep fell on you as a security from him, ... (Sale)

Recollect when sleep, a sign of security from Him, fell upon you. (Rowell)

Remember He covered you with a sort of drowsiness, to give you calm as from himself, ... (Yusuf Ali)

[Remember how it was] when He caused inner calm to enfold you, as an assurance from Him, ... (Asad)

When He was causing slumber to overcome you as a security from Him, ... (Arberry)

Remember when He gave you sleep as a reassurance from Him, ... (Abdel Haleem)

Footnote:

- *sleep* : On the night before the battle.

Example 06 (Q32: 16):

تتجافى جنوبهم عن المضاجع يدعون ربهم خوفاً وطمعا

Their sides are raised from their beds, calling on their LORD with fear and with hope,
... (Sale)

Who, as they raise them from their couches, call on their Lord with fear and desire, ...
(Rodwell)

Footnote:

- *raise them*: Lit. 'Their sides are raised'.

Their limbs do forsake their beds of sleep, while they call on their Lord, in Fear and Hope: ... (Yusuf Ali)

Their sides shun their couches as they call on their Lord in fear and hope; ...
(Arberry)

[and] who are impelled to raise from their beds [at night] to call out to their Sustainer in fear and hope; ... (Asad)

footnote:

- *to raise from their beds*: Lit., 'whose sides[i.e., bodies] restlessly rise'.

Their sides shun their beds in order to pray to their Lord in fear and hope; ... (Abdel Haleem).

Example 07 (Q 03: 154):

قل لو كنتم في بيوتكم لبرز الذين كتب عليهم القتلى إلى مضاجعهم

If ye had been in your houses, verily they would have gone forth to fight, whose

slaughter was decreed, to the places where they died, ... (Sale)

Had ye remained in your homes, they who were decreed to be slain would have gone forth to the places where they lie:- ... (Rodwell)

Even if you had remained in your homes, those for whom death was decreed would certainly have gone forth to the place of their death; ... (Yusuf Ali)

Even if you had been in your houses, those for whom slaying was appointed would have sallied forth unto their last couches; ... (Arberry)

Even if you had remained in your homes, those [of you] whose death had been ordained would indeed have gone forth to the places where they were destined to lie down. (Asad)

Even if you had resolved to stay at home, those who were destined to be killed would still have gone out to meet their deaths. (Abdel Haleem)

Example 08 (Q 52: 32):

أم تأمرهم أحلامهم بهذا

Do their mature understandings bid them *say* this; ... (Sale)

Is it their dreams which inspires them with this? (Rowell)

Is it that their faculties of understanding urge them to this, ... (Yusuf Ali)

Is it their minds that bid them [to take] this [attitude]- ... (Asad)

Or do their intellects bid them do this? (Arberry)

Does their reason really tell them to do this, ... (Abdel Haleem)

Example 09 (Q 50: 37):

إن في ذلك لآية لمن كان له قلب أو ألقى السمع وهو شهيد

Verily herein is an admonition unto him who hath a heart to *understand*, or giveth ear, and is present *with an attentive mind*. (Sale)

Lo! herein was a warning for him who hath a heart, or giveth ear, and is himself an

eye-witness. (Rowell)

Verily in this is a message for any that has a heart and understanding or who gives ear and earnestly witnesses (the truth). (Yusuf Ali)

In this, behold, there is indeed a reminder for everyone whose heart is wide awake- that is, [everyone who] lends ear with a conscious mind- ... (Asad)

Surely in that there is a reminder to him who has a heart, or will give ear with a present mind. (Arberry)

There truly is a reminder in this for whoever has a heart, whoever listens attentively. (Abdel Haleem)

6.2.1.2. MORPHO-SYNONYMY

I. Form Level

Example 01 (Q 06: 9):

إن الله فالحق الحب والنوى يخرج الحي من الميت ومخرج الميت من الحي ذلكم الله فأنى تؤفكون

GOD causeth the grain and the date-stone to put forth: he bringeth forth the living from the dead, and he bringeth forth the dead from the living. (Sale)

Verily God causeth the grain and the date stone to put forth: He bringeth forth the living from the dead, and the dead from the living. (Rodwell).

It is Allah Who causeth the seed-grain and the date-stone to split and sprout. He causeth the living to issue from the dead, and he is the One to cause the dead to issue from the living. (Yusuf Ali)

VERILY, God is the One who cleaves the grain and the fruit-kernel asunder, bringing forth the living out of that which is dead, and He is the One who brings forth the dead out of that which is alive. (Asad)

It is God who splits the grain and the date-stone, brings forth the living from the dead; He brings forth the dead too from the living. (Arberry)

It is God who splits open the seed and the fruit stone: He brings out the living from the dead and the dead from the living- ... (Abel Haleem)

II. Prepositional level

Example 01 (Q 21: 10)

ولقد أنزلنا إليكم كتابا فيه ذكركم أفلا تعقلون

Now have we sent down unto you, *O Quraish*, the book of the Quran, wherein there is *honourable* mention of you: will ye not therefore understand? (Sale)

And now have we sent down to you "the book," in which is your warning: What, will ye not then understand? (Rowell)

We have revealed for you (O men!) a book in which is a message for you: will ye not then understand? (Yusuf Ali)

[O MEN!] We have now bestowed upon you from on high a divine writ containing all that you ought to bear in mind: will you not, then, use your reason? (Asad)

Footnote:

- *all that you ought to bear in mind*: the term ذكر, which primarily denotes a 'reminder' or a 'remembrance', or as Raghīb defines it, the 'presence[of something] in mind', has also the meaning of 'that *by which* one is remembered', i.e., with praise- in other words, 'renown' or 'fame'- and, tropically, 'honour', 'eminence' or 'dignity'. Hence, the above phrase contains, apart from the concept of a 'reminder', an indirect allusion to the dignity and happiness to which man may attain by following the spiritual and social precepts laid down in the Quran. By rendering the expression ذكركم as 'all that you ought to bear in mind', I have tried to bring out all these meanings.

Now We have sent down to you a Book wherein is your Remembrance; will you not understand? (Arberry)

And now We have sent down to you [people] a Scripture to remind you. Will you not use your reason? (Abdel Haleem)

Example 03 (Q 83: 28)

عينا يشرب بها المقربون

A fountain whereof those shall drink who approach near *unto the divine presence*. (Sale)

Fount whereof they who draw nigh to God shall drink. (Rowell)

A spring, from (the waters) whereof drink those Nearest to Allah. (Yusuf Ali)

A source [of bliss] whereof those who are drawn close unto God shall drink. (Asad)

a fountain at which do drink those brought nigh. (Arberry)

a spring from which those brought near will drink. (Abdel Haleem)

Example 04 (Q 76: 06):

عينا يشرب بها عباد الله يفجرونها تفجيرا

A fountain whereof the servants of God shall drink; they shall convey the same by channels whithersoever they please. (Sale)

Fount whence the servants of God shall drink, and guide by channels from place to place; ...(Rodwell)

A Fountain where the Devotees of Allah do drink, making it flow in unstained abundance. (Yusuf Ali)

A source [of bliss] whereof God's servants shall drink, *seeing it flow in a flow abundant*. (Asad)

Footnote:

- *seeing it flow in a flow abundant*: Lit., 'making [or 'letting'] it flow...', etc.: i.e. having it always at their disposal.

A fountain whereat drink the servants of God, making it to gush forth plenteously (Arberry)

A spring for God's servants, which flows abundantly at their wish. (Abel Haleem)

III. Letter Level

- Letter Addition

Example 01 (Q 54: 42):

فأخذناهم أخذ عزيز مقتدر

Wherefore we chastised them with a mighty and irresistible chastisement. (Sale)

Therefore seize we them as he only can seize, who is the mighty, the strong. (Rowell)

But We seized them with such Penalty (as comes) from One Exalted in Power, able to carry out His Will. (Yusuf Ali)

And thereupon We took them to the task as only Almighty, who determines all things, can take task. (Asad)

So we seized them with the seizing of One mighty, omnipotent. (Arberry)

We seized them with all our might and power. (Abdel Haleem)

Example 02 (Q 18: 97):

فما استطاعوا أن يظهره وما استطاعوا له نقبا

Gog and Magog could not scale it, neither could they dig through it. (Sale)

And Gog and Magog were not able to scale it, neither were they able to dig through it. (Rodwell)

Thus were they made powerless to scale it or to dig through it. (Yusuf Ali)

And thus [the rampart was built, and] their enemies were unable to scale it, and neither were they able to pierce it. (Asad)

So they were unable either to scale it or pierce it. (Arberry)

Their enemies could not scale the barrier, nor could they pierce it! (Abdel Haleem)

- Letter-Deletion

- Letter-alteration (changing)

Example 03 (Q 12: 87):

يا بني اذهبوا فتحسسوا من يوسف وأخيه ولا تايأسوا من روح الله فإنه لا ييأس من روح الله إلا
القوم الكافرين

O my sons, go and make inquiry after Joseph and his brother; and despair not of the mercy of God; for none despairth of God's mercy except the unbelieving people.
(Sale)

Go, my sons, and seek tidings of Joseph and his brother, and despair not of God's mercy, for none but the unbelieving despair of the mercy of God. (Rodwell)

O my sons! Go ye and enquire about Joseph and his brother, and never give up hope of Allah's truly soothing Mercy: No one despairs of Allah's soothing Mercy, except those who have no faith. (Yusuf Ali)

[Hence,] O my sons, go forth and try to obtain some tidings of Joseph and his brother; and do not lose hope of God's life-giving mercy: verily, none but people who deny the truth can ever lose hope of God's life-giving mercy. (Asad)

Depart, my sons, and search out tidings of Joseph and his brother. Do not despair of God's comfort; of God's comfort no man despairs, excepting the people of the unbelievers. (Arberry)

My sons, go and seek news of Joseph and his brother and do not despair of God's mercy-only disbelievers despair of God's mercy. (Abdel Haleem)

IV. Vocalization level:

Example 01 (16: 18):

وإن تعدوا نعمة الله لا تحصوها

If ye *attempt* to reckon up the favours of God, ye shall not *be able to* compute their number; ... (Sale)

And if ye would reckon up the favours of God, ye could not count them. Aye! God is right Gracious, Merciful! (Rodwell)

If ye would count up the favours of Allah, Never would ye be able to number them: for Allah is Oft-forgiving, Most Merciful. (Yusuf Ali.)

For, should you try to count God's blessings, you could never compute them! Behold, God is indeed much forgiving, a dispenser of grace; ... (Asad)

If you count God's blessing, you will never number it; surely God is All-forgiving, All-compassionate. (Arberry)

If you tried to count God's blessings, you could never take them all in: He is truly most forgiving and most merciful. (Abdel Haleem)

Example 02 (Q 73: 11):

وذرنى والمكذبين أولي النعمة

And let me alone with those who charge the Quran with falsehood, who enjoy the blessings of this life; ... (Sale)

And let Me alone with the gainsayers, rich in the pleasures of this life; ... (Rowell)

And leave Me (Alone to deal with) those in possession of the good things of life, who (yet) deny the Truth; ... (Yusuf Ali)

And leave Me alone [to deal] those who give the lie to the truth-those who enjoy the blessings of life [without any thought of God]- ... (Asad)

Leave Me to those who cry lies, those prosperous ones, ... (Arberry)

And leave to Me those who deny the truth and live in luxury. (Abdel Haleem)

6.2.2. POLYSEMY:

Example 01 (Q 13: 39)

لكل أجل كتاب. يمحو الله ما يشاء ويثبت وعنده أم الكتاب

Every age hath its book of revelation: God shall abolish and shall confirm what he pleaseth. With him is *the original of the book*. (Sale)

Footnote:

- *the original of the book*: Literally, the mother of the book; by which is meant the preserved table, from which all the written revelations which have been from time to time published to mankind, according to the several dispensations, are transcripts.

To each age its book. What He pleaseth will God abrogate or confirm: for with him is *the source of revelation*. (Rodwell)

Footnote:

- *the source of revelation*: Lit. *Mother, or Prototype of the Book*. Either God's knowledge or Prescience, or the fabled preserved tablet, on which is written the original Koran, and all God's decrees. The Jews have a tradition that the Law existed before the Creation.

For each period is a book (revealed). Allah doth blot out or confirm what He pleaseth: with him is the *Mother of the Book*. (Yusuf Ali)

Footnotes:

- كتاب : I have translated 'a book (revealed)'; but it can also mean 'a Law decreed' or 'a Decree established'. Ultimately the meaning is the same; for each age, according to God's wisdom, His Message is renewed.

- أم الكتاب : Mother of the book: the original foundation of all revelation; the Essence of God's Will and Law.

Every age has had its revelation: God annuls or confirms whatever He wills [of His earlier messengers] – for with Him the source of all revelation. (Asad)

Footnote:

- *revelation* : Or: 'a divine writ' كتاب. See (Q 05: 48) – 'Unto every one of you have We appointed a [different] law and way of life'- and the corresponding note 66, which explains the succession of the above phrase- adopted, among

others, by Ibn Kathir- connects it plausibly with the preceding mention of the apostles who came before Muhammad , and with the subsequent reference to the suppression of the earlier divine messages by that of the Quran. Apart from this, the statement that every age had a revelation suited to the particular needs of the time and the people concerned (Zamakhshari) constitutes an answer to the objection, often raised by followers of other creeds, that the message of the Quran differs in many respects from the earlier divine revelations (Razi).

Every term has a Book. God blots out, and He establishes whatsoever He will; and with Him is the Essence of the Book. (Arberry)

There was a Scripture for every age: God erases or confirms whatever He will, and the source of Scripture is with Him. (Abdel Haleem)

Footnote:

- *There was a Scripture for every age*: Another interpretation is 'there is a time decreed for everything'.

For every term is a decree. Allah eliminates what He wills or confirms, and with him is the Mother of the book. (Saheeh)

Footnote:

- *Mother of the book*: the Preserved Slate اللوح المحفوظ in which is inscribed the original of every scripture revealed by Allaah.

Example 02 (Q 43: 04):

انا جعلناه قرآنا عربيا لعلكم تعقلون * وانه في أم الكتاب لدينا لعلي حكيم

Verily we have ordained the same an Arabic Koran, that ye may understand: * and it is certainly written in the original book, kept with us, being sublime, and full of wisdom. (Sale)

We have made it an Arabic Koran that ye may understand:* And it is a transcript of the archetypal Book, kept by us; it is lofty, filled with wisdom, ... (Rowell)

Footnote:

- *it is a transcript of the archetypal Book*: Lit. 'it is in the Mother of the Book', i.e. the original of the Koran, preserved before God.

We have made it a Qur-an in Arabic, that ye may be able to understand (and learned wisdom) * And verily, it is in the Mother of the book, in Our Presence, high (in dignity), full of wisdom. (Yusuf Ali)

Behold, We have caused it to be a discourse in the Arabic tongue, so that you might encompass it with your reason. * And verily, [originating as it does] in the source, with Us, of all revelation, it is indeed sublime, full of wisdom. (Asad)

Footnotes:

- of all revelation: the term أم (lit., 'mother') has often the idiomatic connotation of أصل 'origin' or 'source', and sometimes- as in 3:7 - of 'essence. In the present context, only the former meaning is applicable.

Behold, We have made it an Arabic Koran; haply you will understand;* and behold, it is in the Essence of the Book, with Us; sublime indeed, wise. (Arberry)

We have made it a Qur'an in Arabic so that you [people] may understand.* It is truly exalted in the Source of Scripture kept with Us, and full of wisdom. (Abdel Haleem)

Footnote:

- the Source of Scripture: Literally 'mother of Scripture' identified with the 'Preserved Tablet' c.f. 13: 39; 85: 22.

Indeed, We have made it an Arabic Qur'an that you might understand.* And indeed it is, in the Mother of the Book with Us, exalted and full of wisdom. (Saheeh)

Footnote:

- Mother of the Book: The Preserved Slate اللوح المحفوظ
- full of wisdom : Also, 'precise' or 'specified'

Example 03(Q 03: 19):

إن الدين عند الله الإسلام

Verily the true religion in the sight of God is Islam: ... (Sale)

The true religion with God is Islam: ... (Rodwell)

The Religion before Allah is Islam (submission to his will) (Yusuf Ali)

Behold, the only [true] religion in the sight of God is [man's] self-surrender unto him; ... (Asad)

The true religion with God is Islam. (Arberry)

True Religion, in God's eyes, is *islam* [devotion to him alone]. (Abdel Haleem)

Example 04(Q 12: 76):

ما كان ليأخذ أخاه في دين الملك

It was not lawful for him to take his brother for a bondman, by the law of the king of EGYPT,
... (Sale)

By the king's law he had no power to seize his brother, had not God pleased.
(Rodwell)

He could not take his brother by the law of the king except that Allah willed it (so).
(Yusuf Ali)

Example 05 (Q 09: 36)

إن عدة الشهور عند الله اثنا عشر شهرا في كتاب الله يوم خلق السموات والارض منهن اربعة
حرم ذلك الدين القيم

Moreover, the complete number of months with God, is twelve months, which were
ordained in the book of God, on the day whereon he created the heavens and the earth:
of these, four are sacred This is the right religion: therefore deal not unjustly with
yourselves therein. (Sale)

Twelve months is the number of months with God, according to God's book' *since*
the day when He created the Heavens and the Earth: of these four are sacred: this is
the right usage. (Rodwell)

The number of months in the sight of Allah is twelve (in a year)- so ordained by Him
the day He created the heavens and the earth; of them four are sacred; that is the
straight usage. (Yusuf Ali)

Behold, the number of months, in the sight of God, is twelve months, [laid down] in
God's decree on the Day when He created the heavens and the earth; [and] out of
these, four are sacred: this is the ever-true law [of God]. (Asad)

The number of months, with God, is twelve in the Book of God, the day that he created the heavens and the earth; four of them are sacred. That is the right religion. (Arberry).

God decrees that there are twelve months- ordained in God's Book on the Day when He created the heavens and the earth- four month of which are sacred: this is the correct calculation. (Abdel Haleem)

Footnote:

- *Calculation*: one of the meanings of *din* is 'calculation' or 'reckoning'.

Example 06 (Q 09: 40):

فانزل الله سكينته عليه

And GOD sent down *his security* upon him, ... (Sale)

Footnote:

- *his security*: The original word is Sakinat, which the commentators interpret in this sense; but it seems rather to signify the divine presence, or Shechinah appearing to aid the Moslems.

And God sent down His security upon him, ... (Rodwell)

Then Allah sent down His peace upon him, ... (Yusuf Ali)

And there upon God bestowed upon him from on high His [gift of] inner peace, ... (Asad)

Then God sent down on him His Shechina, ... (Arberry)

And God sent His calm down to him, ... (Abdel Haleem)

Example 07 (Q 02: 248):

وقال لهم نبيهم إن آية ملكه أن يأتكم التابوت فيه سكينة من ربكم

And their prophet said unto them, Verily the sign of his kingdom shall be, that the ark shall come unto you: *therein shall be tranquillity from your LORD*, ... (Sale)

Footnote:

- *therein shall be tranquillity from your LORD*: That is, because of the great confidence that Israelites placed in it, having won several battles by its miraculous assistance. I imagine, however, that the Arabic word Sakinat, which signifies tranquillity or security of mind, and is so understood by the commentators, may not improbably mean the

divine presence or glory, which used to appear on the ark, and which the Jews express by the same word Shechinah.

And their prophet said to them, 'Verily, the sign of his kingship shall be that the Ark shall come to you: in it is a pledge of security from your Lord, ...(Rodwell)

Footnote:

- Ar. Shechinah. See Freytag Lex in v. This word, as well as the Arabic word for *ark* (p. 95, n.) betray in their form a Rabbinic origin.

And (further) their Prophet said to them: 'A sign of his authority is that there shall come to you the Ark of the Covenant, with (an assurance) therein of security from your Lord, ...(Yusuf Ali)

And their prophet said unto them: 'Behold, it shall be a sign of his [rightful] dominion *that you will be granted a heart* endowed by your Sustainer with inner peace ... (Asad)

Footnote:

- *that you will be granted a heart*: Lit., 'that there will come to you the heart'. The word تابوت here rendered as 'heart' - has been conventionally interpreted as denoting the Ark of the Covenant mentioned in the Old Testament, which is said to have been a highly ornamented chest or box. The explanations offered by most of the commentators who adopt the latter meaning are very contradictory, and seem to be based on Talmudic legends woven around that 'ark'. However, several authorities of the highest standing attribute to تابوت the meaning of 'bosom' or heart' as well: thus, Baydawi in one of the alternatives offered in his commentary on this verse, as well as Zamakhshari in his *Asas* (though not in the *Kashshaf*), Iben al-Athir in the *Nihayah*, Raghib, and *Taj al-'Arus* (the latter four in the article *tabata*); see also Lane I, 321, and IV, 1394 (art. *sakinha*). If we take this to be the meaning of تابوت in the above context, it would be an allusion to the Israelites' coming change of heart (a change already indicated, in general terms, in verse 243 above). In view to subsequent mention of the 'inner peace' in the تابوت, its rendering as 'heart' is definitely more appropriate than 'ark'.

And their Prophet said to them, 'The sign of his kingship is that the Ark will come to you, in it a Shechina from your Lord, ...(Arberry)

Their prophet said to them, 'The sign of his authority will be that the Ark [of the Covenant] will come to you. In it there will be [the gift of] tranquillity from your Lord, ...(Abdel Haleem)

Example 08 (Q 40: 06):

وهمت كل أمة برسولهم ليأخذوه

And each nation hatched *ill designs* against their apostle, that they might get him *into their power*, ... (Sale)

Each nation schemed against their apostle to lay violent hold on him, ... (Rowell)

And every people plotted against their prophet, to seize him, ... (Yusuf Ali)

and each of those communities *schemed against the apostle sent unto them*, aiming to lay hands on him, ... (Asad)

Footnote:

- *each of those communities schemed against the apostle sent unto them* Lit., 'each community schemed against their apostle'.

Every nation purposed against their Messenger to seize him, ... (Arberry)

Every community schemed to destroy its messenger ... (Abdel Haleem)

Example 09 (16: 120)

إن إبراهيم كان أمةً قانتاً لله حنيفاً

Abraham was a model of true religion, obedient unto God, orthodox, ... (Sale)

Verily, Abraham was a leader in religion: obedient to God, sound in faith: ... (Rowell)

Abraham was indeed a model devoutly obedient to Allah, (and) true in faith, ... (Yusuf Ali)

Verily, Abraham was a man who combined within himself all virtues, devoutly: obeying God's will, turning away from all that is false, ... (Asad)

Footnote:

- *combined within himself all virtues*: this is one of the many meanings of the term أمة and, to my mind, the one most appropriate in the above context.

Surely Abraham was a nation, obedient unto God, a man of pure faith ... (Arberry)

Abraham was truly an example: devoutly obedient to God and true in faith ... (Abdel Haleem)

Example 10 (Q 33: 01):

يا أيها النبي اتق الله

O Prophet, fear God, ... (Sale)

O PROPHET, fear thou God, ... (Rodwell)

O Prophet, fear God, ... (Yusuf Ali)

O PROPHET! Remain conscious of God, ... (Asad)

O Prophet, fear God, ... (Arberry)

Prophet, be mindful of God ... (Abdel Haleem)

Example 11 (Q 02: 197)

وتزودوا فإن خير الزاد التقوى واتقون يأولي الالباب

Make provision for your journey; But the best provision is piety; and fear me, O ye of understanding. (Sale)

And provide for your journey; but the best provision is the fear of God: fear me, then, O men of understanding! (Rodwell)

And take provision (with you) for the journey. But the best of provisions is right conduct. So fear Me, O ye that are wise! (Yusuf Ali)

And make provision for yourselves-but, verily, the best of all provisions is God-consciousness: remain, then conscious of Me, O you who are endowed with insight! (Asad)

And take provision; but the best provision is god fearing, so fear you Me, men possessed of minds! (Arberry)

Provide well for yourselves: the best provision is to be mindful of God- always be mindful of Me, you who have understanding- ... (Abdel Haleem)

Example 12 (Q 03: 15):

للذين اتقوا عند ربهم جنات تجري من تحتها الانهار

Say shall I declare unto you better things than this? For those who are devout are prepared with their LORD, gardens through which rivers flow; ... (Sale)

Say: Shall I tell you of better things than these, prepared for those who fear God, in His presence? Theirs shall be gardens, beneath whose pavilions the rivers flow, ... (Rodwell).

Say: Shall I give you glad tidings of things far better than those? For the righteous are

Gardens in nearness to their Lord, with rivers flowing beneath; ... (Yusuf Ali)

Say: "Shall I tell you of better things than those [earthly joys]? For the God-conscious there are, with their Sustainer, gardens through which running waters flow, ... (Asad).

Say: Shall I tell you of a better thing than that? For those that are godfearing, with their Lord are gardens underneath which rivers flow, therein dwelling forever, ... (Arberry).

[Prophet], say, 'Would you like me to tell you of things that are better than all of these? Their Lord will give those who are mindful of God Gardens graced with flowing streams, where they will stay with.... (Abdul Haleem).

Example 13 (Q 01: 01)

الحمد لله رب العالمين

Praise be to God, the *LORD of all creatures*; ... (Sale)

Footnote:

- *LORD of all creatures*: The original words are رب العالمين, which literally signify, *Lord of the worlds*, but العالمين, in this and other places of the Quran, properly means the three species of rational creatures, men, genii, and angels.

Praise be to God, Lord of the worlds! (Rowell)

Praise be to God, The Cherisher and Sustainer of the Worlds; ... (Yusuf Ali)

Footnote:

- *the Worlds*: God cares for all the worlds He has created. There are many worlds, - astronomical and physical worlds, worlds of thought, spiritual worlds, and so on. In every one of them God is all in all. We express only one aspect of it when we say: 'In Him we live, and move, and have our being'. The mystical division between:

الناسوت : human world knowable by the sense.

الملكوت : the invisible heavenly world of heavenly creatures such as angels.

اللاهوت : the divine world of reality.

ALL PRAISE is due to God alone, the sustainer of all the worlds, ... (Asad)

Footnote:

- *all the worlds*: in this instance, the term 'worlds' denotes all categories of existence both in the physical and the spiritual sense.

Praise belongs to God, the Lord of all Being, ... (Arberry)

Praise belongs to God, Lord of the worlds. (Abdel Haleem)

Example 14 (Q12: 23)

قال معاذ الله انه ربي احسن مثواي انه لا يفلح الكافرون * ولقد همت به وهم بها لولا ان رأى برهان ربه

He answered, GOD forbid! Verily my lord hath made my dwelling *with him* easy, and the ungrateful shall not prosper * but she resolved within herself *to enjoy* him, and he would have resolved *to enjoy* her, had he not seen the evident demonstration of his LORD. (Sale)

He said, 'God keep me! Verily, my lord hath given me a good home: and the injurious shall not prosper.' * But she longed for him; and he had longed for her had he not seen a token from his lord. (Rodwell)

He said 'Allah forbid! Truly (thy husband) is my lord! he made my sojourn agreeable! Truly to no good come those who do wrong!' * And (with passion) did she desire him, and he would have desired her, but that he saw the evidence of his Lord: ... (Yusuf Ali)

[but Joseph] answered: 'May God preserve me! Behold, goodly has my master made my stay [in this house]! Verily, to no good end come they that do [such] wrong!' * And, indeed, she desired him, and he desired her; [and he would have succumbed] had he not seen [in this temptation] an evidence of his Sustainer's truth: ... (Asad)

'God be my refuge' he said. 'Surely my lord has given me a goodly lodging. Surely the evildoers do not prosper.' * For she desired him; and he would have taken her, but that he saw the proof of his Lord. (Arberry)

and he replied, 'God forbid! My master has been good to me; wrongdoers never prosper.' * She made for him, and he would have succumbed to her if he had not seen evidence of his Lord- ... (Abdel Haleem)

Example 15 (Q12: 41-2):

يا صاحبي السجن فأما احدىكما فيسقي ربه خمرًا واما الآخر فيصلب فتأكل الطير من رأسه قضي
وقال للذي ظن أنه ناج منهما اذكرني عند ربك فأنساه الشيطان ذكر * الأمر الذي فيه تستفتيان
ربه فلبث في السجن بضع سنين

O my fellow-prisoners, verily the one of you shall serve wine unto his lord, *as formerly*; but the other shall be crucified, and the birds shall eat from off his head. The matter is decreed concerning which ye seek to be informed. And Joseph said unto him whom he judge to be the person who should escape of the two, Remember me in the presence of thy lord. But *the devil caused him to forget* to make mention of Joseph unto his lord, wherefore he remained in the prison some years. (Sale)

Footnote:

- *the devil caused him to forget*: According to the explanation of some, who take the pronoun *him* to relate to Joseph, this passage may be rendered, 'But the devil caused him (i.e. Joseph) to forget to make his application unto his Lord;' and to beg the good offices of his fellow-prisoner for his deliverance, instead of relying on God alone, as it became a prophet especially to have done.'

'... O my two fellow prisoners! As to one of you, he will serve wine unto his lord: but as to the other, he will be crucified and the birds shall eat from off his head. The matter is decreed concerning which ye enquire.' * And he said unto him who he judged would be set at large, 'remember me with thy lord.' But Satan caused him to forget the remembrance of his Lord, so he remained some years in prison. (Rowell)

Footnote:

- Lord: Satan induced Joseph to place his confidence in man, rather than in God alone, in punishment of which sin the imprisonment was continued.

'O my two companions of the prison! As to one of you, he will pour out the wine for his lord to drink: As for the other, he will Hang from the cross, and the birds will eat from off his head. (So) hath been decreed that matter whereof ye twain do enquire' * And of the two, to that one whom he considered about to be saved, he said: 'Mention me to thy lord.' But Satan made him forget to mention him to his lord: And (Joseph) lingered in prison a few (more) years. (Yusuf Ali)

'[And now,] O my companions in imprisonment, [I shall tell you the meaning of your dreams:] as for one of you two, he will [again] give his lord [the king] wine to drink;

but as for the other, he will be crucified, and birds will eat off his head. [But whatever be your future,] the matter on which you have asked me to enlighten you has been decided [by God].’ * And [thereupon Joseph] said unto the one of the two whom he considered saved: ‘Mention me unto thy lord [when thou art free]!’ But Satan caused him to forget to mention [Joseph] to his lord, and so he remained in prison a few [more] years. (Asad)

‘... Fellow-prisoners, as for one of you, he shall pour wine for his lord; as for the other, he shall be crucified, and birds will eat of his head. The matter is decided whereon you enquire.’ * Then he said to the one he deemed should be saved of the two, ‘Mention me in thy lord’s presence.’ But Satan caused him to forget to mention him to his master, so that he continued in the prison for certain years. (Arberry)

‘... Fellow prisoners, one of you will serve his master with wine; the other will be crucified and the birds will pick at his head. That is the end of the matter on which you asked my opinion.’ * Joseph said to the one he knew would be saved ‘Mention me to your master.’ But Satan made him forget to do this, and so Joseph remained in prison for a number of years. (Abdel Haleem)

6.2.2.1. MORPHO-POLYSEMY:

Example 01(Q 86: 06):

خلق من ماء دافق

He is created of seed poured forth, ... (Sale)

He was created of the poured-forth germs, ... (Rodwell)

He was created from a drop emitted - ... (Yusuf Ali)

He has been created out of a seminal fluid ... (Asad)

He was created of gushing water ... (Arberry)

He is created from spurting fluid, ... (Abdel Haleem)

Example 02 (Q 23: 29):

وقل ربي أنزلني منزلا مباركا وأنت خير المنزلين

‘O LORD, cause me to come down *from this ark* with a blessed descent; for thou art the best able to bring me down *from the same with safety*. (Sale)

‘O my Lord! Disembark me with a blessed disembarking: for thou art the best to disembark.’ (Rodwell)

‘O my Lord! Enable me to disembark with Thy blessing: for thou art the best to enable (us) to disembark.’ (Yusuf Ali)

‘O my Sustainer! *Cause me to reach a destination blessed [by Thee]* –for Thou art *the best to show man how to reach his true destination!*’ (Asad)

Footnotes:

- *Cause me to reach a destination blessed [by Thee]*: Lit., ‘cause me to alight with a blessed alighting’ – i.e. in a blessed condition of alighting, or at a blessed place of alighting (Tabari); both these meanings are implied in the word ‘destination’.

- *the best to show man how to reach his true destination*: Lit., ‘the best of all who cause [man] to alight’, i.e., at his true destination. In this prayer enjoyed upon Noah – and, by implication, on every believer – the story of the ark is raised to symbolic significance: it reveals itself as a parable of the human soul’s longing for divine illumination, which alone can show man how to save himself and to reach his true destination in the realm of the spirit as well as in worldly life.

‘O my Lord, do Thou harbour me in a blessed harbour, for Thou art the best of harbourers.’ (Arberry)

‘My Lord, let me land with your blessing: it is you who provide the best landings’ (Abdel Haleem).

Example 03 (Q 04: 31):

وندخلكم مدخلا كريما

And will introduce you *into paradise* with an honourable entry. (Sale)

And we will cause you to enter *Paradise* with honourable entry. (Rowell)

And admit you to a Gate of honour. (Yusuf Ali)

And shall cause you to enter *an abode of glory*. (Asad)

Footnote:

- *an abode of glory*: i.e., paradise. However, according to some of the commentators, the expression مدخلا denotes not the place but the *manner* of ‘entering’ (Razi) – in

which case the above phrase may be rendered thus: We shall cause you to enter [upon your afterlife] in a state of glory.

And admit you by the gate of honour. (Arberry)

And let you in through the entrance of honour. (Abdel Haleem)

Example 04 (Q 17: 80):

وقل رب أدخلني مدخل صدق وأخرجني مخرج صدق

O LORD, cause me to enter with a favourable entry, and cause me to come forth with a favourable coming forth; ... (Sale)

'O my Lord, cause me to enter with a perfect entry, and to come forth with a perfect forthcoming, ... (Rowell)

Footnote:

- with a perfect entry: Lit. with an entry of truth.

'O my Lord! Let my entry be by the Gate of Truth and Honour, and likewise my exit by the Gate of Truth and Honour; ... (Yusuf Ali)

'O my Sustainer! Cause me to enter [upon whatever I may do] in a manner true and sincere, and cause me to leave [it] in a manner true and sincere, ... (Asad)

'My Lord, lead me in with a just ingoing, and lead me out with a just outgoing; ... (Arberry)

My Lord, make me go in truthfully, and come out truthfully, ... (Abdel Haleem)

Example 05 (Q 50: 04):

وعندنا كتاب حفيظ

And with us is a book which keepeth an account thereof. (Sale)

And with us is a Book in which account is kept. (Rodwell)

With Us is a Record guarding (the full account). (Yusuf Ali)

For with Us is a record unfailing. (Asad)

With Us is a book recording. (Arberry)

We keep a comprehensive record. (Abdel Haleem)

Example 06 (Q 54: 44):

أم يقولون نحن جميع منتصر

Do they say, We are a body *of men* able to prevail against our enemies? (Sale)

Will they say, 'We are a host that lend one another aid?' (Rodwell)

Or do they say: 'We acting together can defend ourselves'? (Yusuf Ali)

Or do they say, 'We are a group united, [and therefore] bound to prevail'? (Asad)

Footnote:

- The reasoning which underlines this though may be summed up thus: 'We who reject these so-called divine revelations represent a very large body of opinion; and because our views are held by so many, they are obviously right, and therefore bound to triumph in the end.' In other words, the people characterized as 'deniers of the truth' draw their assurance from the mere fact of their being representative of the 'majority opinion'- a self-delusion based on a purely materialistic outlook on life.

Or do they say, 'We are a congregation that shall be succoured?' (Arberry)

Do they perhaps say, 'We are a great army and we shall be victorious'? (Abdel Haleem)

Example 07 (Q 36: 43):

وإن نشاء نغرقهم فلا صريخ لهم ولا هم ينقذون

If we please, we drown them, and *there is* none to help them; neither are they delivered, ... (Sale)

And if we please, we drown them, and there is none to help them, and they are not rescued, ... (Rodwell)

If it were Our Will, We could drown them; then would there be no helper (to hear their cry), nor could they be delivered, ... (Yusuf Ali)

And [that,] if such be Our will, we may cause them to drown, with none to respond to their cry for help: and [then] they cannot be saved, ... (Asad)

And if We will, We drown them, then none have they to cry to, neither are they delivered, ... (Arberry)

If We wished, We could drown them, and there would be no one to help them: they could not be saved. (Abdel Haleem)

Example 08(Q 75: 14):

بَلِ الْإِنْسَانِ عَلَى نَفْسِهِ بِصِيرَةٍ

Yea, a man *shall be* the evidence against himself; ... (Sale)

Yea, a man shall be the eye witness against himself: ... (Rodwell)

Nay, man will be evidence against himself, ... (Yusuf Ali)

Nay, but man shall against himself be an eye-witness, ... (Asad)

Man shall be a clear proof against himself, ... (Arberry)

Truly, man is a clear witness against himself, ... (Abdel Haleem)

Example 09 (Q 02: 182):

فَمَنْ خَافَ مِنْ مَوْصٍ جَنَفًا أَوْ إِثْمًا فَاصْلَحَ بَيْنَهُمْ فَلَا إِثْمَ عَلَيْهِ

Howbeit he who apprehendeth from a testator any mistake or injustice, and shall compose *the matter* between them, that shall be no crime in him, ... (Sale)

But he who fearth from the testator any mistake or wrong, and shall make a settlement between the parties-that shall be no wrong in him: ... (Rodwell)

But if anyone fears partiality or wrong-doing on the part of the testator, and makes peace between (the parties concerned). There is no wrong in him: ... (Yusuf Ali)

If, however, one has reason to fear that the testator has committed a mistake or a [deliberate] wrong, and thereupon brings about a settlement *between the heirs*, he will incur no sin [thereby]. (Asad)

Footnote:

- *between the heirs*: Lit., 'between them'- i.e., a settlement overriding the testamentary provisions which, by common consent of the parties concerned, are considered unjust.

But if any man fears injustice or sin from one making testament, and so makes things right between them, then sin shall not rest upon him; ... (Arberry)

But if anyone *knows* that the testator has made a mistake or done wrong, and so puts

things between parties, he will incur no sin: ... (Abdel Haleem)

Footnote:

- *knows*: one meaning of **خاف** is 'to know' (*al Mu'jam al-wasit* [an Arabic Dictionary]).

6.2.3. ANTONYMY AND OPPOSITION:

Example 01 (Q 02: 286):

لا يكلف الله نفسا إلا وسعها لها ما كسبت وعليها ما اكتسبت

God will not force any soul beyond its capacity: it shall have the good which it gaineth, and it shall suffer the evil which it gaineth. (Sale)

God will not burden any soul beyond its power. It shall enjoy the good which it hath acquired, and shall bear the evil for the acquirement of which it laboured. (Rodwell)

On no soul doth Allah place a burden greater than it can bear. It gets every good that it earns, and it suffers every ill that it earns. (Yusuf Ali)

God does not burden any human being with more than he is well able to bear: in his favour shall be whatever good he does, and against him whatever evil he does. (Asad)

God charges no soul save to its capacity; standing to its account is what it has earned, and against its account what it has merited. (Arberry)

God does not burden any soul with more than it can bear: each gains whatever good it has done, and suffers its bad- ... (Abdel Haleem)

Example 02 (Q 81: 17-18):

و الليل إذا عسعس * و الصبح إذا تنفس

And by the night, when it cometh on; and by the morning, when it appeareth;... (Sale)

And by the night when it cometh darkening on, and by the dawn when it brighteneth (Rodwell)

And the Night as it dissipates, and the Dawn as it breathes away the darkness (Yusuf Ali)

And the night as it darkly falls, and the morn as it softly breathes: ... (Asad)

By the night swarming, by the dawn sighing, ... (Arberry)

By the night that descends, by the dawn that softly breathes: ... (Abdel Haleem)

And by the night as it closes in, and by the dawn when it breathes [i.e, stirs] (Saheeh)

Footnote:

- *closes in*: An alternative meaning is 'as it departs'.

Example 03 (Q 21: 87):

وَذَا النُّونِ إِذْ ذَهَبَ مُغَاضِبًا فَظَنَّ أَنْ لَنْ نَقْدِرَ عَلَيْهِ

And *remember Dhu'lnun*, when he departed in wrath, and thought that we could not exercise our power over him.

Footnote:

- *Dhu'lnun*: This is the surname (nickname) of Jonas; which given him because he was swallowed by the fish.

And *Dhoulnoun*; when he went on his way in anger, and thought that we had no power over him. (Rodwell)

Footnote:

- *Dhoulnoun* the man of the fish- Jonah.

And remember Zun-nun, when he departed in warth: he imagined that We had no power over him! (Yusuf Ali)

And (remember) *him of the great fish*- when he went off in warth, thinking that we had no power over him! (Asad)

Footnote:

- *him of the great fish* i.e. the prophet Jonah, who is said to have been swallowed by a

'great fish', as mentioned in 37: 139 ff. and more fully narrated in the Old Testament (The Book of Jonah).

And Dhul Nun- when he went forth enraged and thought that We would have no power over him; ... (Arberry)

And remember *the man with the whale*, when he went off angrily, thinking We could not restrict him, ... (Abdel Haleem)

Footnote:

- *the man with the whale*: Jonah. Cf. 37:139-48.

6.3. DOWNTONING ORIENTATION

6.3.1.GROUP OF ANALOGY (METAPHORS/SIMILES):

6.3.1.1. QURANIC METAPHORS:

Example 01 (Q19: 04):

قال ربي إني وهن العظم مني واشتعل الرأس شيبا

And said, O LORD, verily my bones are weakened, and my head is become white with hoariness, ... (Sale)

And said: "O Lord, verily my bones are weakened, and the hoar hairs glisten in my head, ..." (Rodwell)

Praying: "O my Lord! Infirm indeed are my bones, and the hair of my head doth glisten with grey: ..." (Yusuf Ali)

He prayed: "O my Sustainer! Feeble have become my bones, and my head glistens with grey hair..." (Asad)

Saying, 'O my Lord, behold the bones within me are feeble and my head is all aflame with hoariness ...' (Arberry)

Saying, 'Lord, my bones weakened, and my hair is ashen grey, ...' (Abdel Haleem)

Example 02 (Q 18: 77):

فوجد فيها جدارا يريد أن ينقض فأقامه

And they found therein a wall, which *was ready to fall down*, and he *set it upright*.

(Sale)

Footnote:

- *he set it upright*: By only stroking it with his hands (Idem): though others say he threw it down and rebuilt it.

They found there a wall *on the point of falling down*, but he set it up straight. (Yusuf Ali)

And they saw in that [village] a wall which was *on the point of tumbling down*, and [the sage] rebuilt it- ... (Asad)

There they found a wall *about to tumble down*, and so he set it up (Arberry)

They saw a wall there *on the point of falling down* and the man repaired it (Abel Haleem)

Example 03 (Q 11: 44-6):

وهي تجري بهم في موج كالجبال ونادى نوح ابنه وكان في معزل يابني اركب معنا و لا تكن مع الكافرين * قال سأوي الى جبل يعصمني من الماء قال لا عاصم اليوم من أمر الله إلا من رحم وحال بينهم الموج فكان من المغرقين * وقيل يا أرض أبلعي ماءك ويا سماء أقلعي وغيض الماء وقضي الأمر واستوت على الجودي وقيل بعدا للقوم الظالمين.

And the ark swam with them between waves like mountains; and Noah called unto his son, who was separated from him, saying, Embark with us, my son, and stay not with the unbelievers. * He answered , I will get on a mountain, which will secure me from

the water. Noah replied, there is no security this day from the decree of God, except for him on whom he shall have mercy. And a wave passed between them, and he became one of those who were drowned. * **And it was said**, O earth, swallow up thy waters; and thou, O heaven, withhold thy rain. And immediately the water abated, and the decree was fulfilled, and the ark rested on the mountain AL JUDI; **and it was said**, Away with ungodly people. (Sale)

And the Ark moved on with them amid waves like mountains: and Noah called to his son-for he was apart-‘Embark with us, O my child! And be not with the unbelievers.’ He said ‘I will betake me to a mountain that shall secure me from the water.’ He said, ‘None shall be secure this day from the decree of God, save him on whom He shall have mercy.’ And a wave passed between them, and he was among the drowned.* And it was said, ‘O Earth! Swallow up thy water;’ and ‘cease, O Heaven!’ And the water abated, and the decree was fulfilled and the Ark rested upon Al Djoudi; and it was said, ‘Avaunt! Ye tribe of the wicked!’ (Rowell)

So the Ark floated with them on the waves (towering) like mountains. And Noah called out to his son, who had separated himself (from the rest): “O my son! Embark with us, and be not with the Unbelievers!” * The son replied: I will betake myself to some mountain: it will save me from the water.” Noah said: “This day nothing can save from the command of Allah, any but those whom He hath mercy!”- And the waves came between them, and the son was among those overwhelmed in the Flood. * When **the word went forth**: “O earth! Swallow up thy water, and O sky! Withhold (thy rain) and the water abated, and the matter was ended. And the Ark rested on Mount Judi, and **the word went forth**: “Away with those who do wrong!” (Yusuf Ali)

And it moved on with them into waves that were like mountains. At that [moment] Noah cried out to a son of his, who had kept himself aloof [from the others]: “O my dear son! Embark with us, and remain not with those who deny the truth!” * [But the son] answered: “I Shall betake myself to a mountain that will protect me from the waters.” Said [Noah]: “Today there is no protection [for anyone] from God’s judgement, save [for] those who have earned [His] mercy!” And a wave rose up

between them, and [the son] was among those who were drowned. * And the word was spoken: "O earth, swallow up thy waters! And, O sky, cease [thy rain]!" And the waters sank into the earth, and the will [of God] was done, and the ark came to rest on Mount Judi. And the word was spoken: "Away with these evildoing folk!" (Asad)

Footnote:

- The diminutive in *يا بني* (lit., "oh my little son") is an expression of endearment irrespective of son's age: for instance, Noah's son appears in the above story as a grown man, while Joseph, similarly addressed by his father in 12:5, was a child or, at the most, an adolescent.

So it ran with them amid waves like mountains; and Noah called to his son, who was standing apart, 'Embark with us, my son, and be thou not with the unbelievers!' * He said, I will take refuge in a mountain, that shall defend me from water.' Said he, 'Today there is no defender from God's command but for him on whom He has mercy.' And the waves came between them, and he was among the drowned. * And it was said, 'Earth, Swallow thy waters; and heaven, abate!' And the water subsided, the affair accomplished, and the Ark settled on El-Judi, and it was said: Away with the people of the evildoers!' (Arberry)

It sailed with them on waves like mountains, and Noah called out to his son, who stayed behind, 'Come aboard with us, my son, do not stay with the disbelievers.' * But he replied, 'I will seek refuge on a mountain to save me from the water.' Noah said, 'Today there is no refuge from God's command, except for those on whom He has mercy.' The waves cut them off from each other and he was among the drowned. * Then it was said, 'Earth swallow up your water, and sky, hold back,' and the water subsided, the command was fulfilled. The Ark settled on Mount Judi, and it was said, 'Gone are those evildoing people!' (Abdel Haleem)

6.3.1.2. QURANIC SIMILES:

Example 01 (Q 36: 39) :

والقمر قدرناه منازل حتى عاد كالعرجون القديم

And for the moon have we appointed *certain* mansions, until she *changes and* returns to be like the old branch of a palm-tree. (Sale)

And the Moon - We have measured for her Mansions (to traverse) till she returns like the old (withered) lower part of the date-stalk. (Yusuf Ali)

And [in] the moon, for which We have determined phases [which it must traverse] till it becomes like an old date-stalk, *dried up and curved*: ... (Asad)

Footnote:

- *dried up and curved*: this is, in a condensed form, the meaning of the noun عرجون—the raceme of the date-palm, which when old and dry, becomes slender and curves like a crescent (cf. Lane V, 1997).

And the moon-We have determined it by stations, till it returns like an aged palm-bough. (Arberry)

We have determined phases for the moon until it finally becomes like an old date stalk. (Abdel Haleem).

Example 02 (Q27: 42):

فلما جاءت قيل أهكذا عرشك قالت كأنه هو

And when she was come *unto* Solomon said, it was said *unto her*, Is thy throne like this? She answered, as though it were the same. (Sale)

And when she came he said, 'Is thy throne like this?' She said, 'As though it were the same.' (Rodwell)

So when she arrived, she was asked, 'Is this thy throne?' she said, 'it was just like this; ...' (Yusuf Ali)

And so, as soon as she arrived, she was asked: 'Is thy throne like this?' she answered: '*it is as though it were the same!*' (Asad)

Footnote:

- *it is as though it were the same*: Sc., 'and yet not quite the same': thus, she expresses doubt- and doubt is the first step in all spiritual progress. She realizes that the 'altered throne' is outwardly the same as that which she has left behind; but she perceives intuitively that it is imbued with spiritual quality which the other did not possess, and which she cannot yet understand.

So, when she came, it was said, 'Is thy throne like this?' She said, 'It seems the same.'
(Arberry)

When she arrived, she was asked, 'Is this your throne?' She replied, 'It looks like it'
(Abdel Haleem)

Example 03 (Q 07:171):

واذ نتقنا الجبل فوقهم كأنه ظلة

And when we shook the mountain *of Sinai* over them, as though it had been a covering, and they imagined, that it was falling upon them; ... (Sale)

Footnote:

- This passage is based on Jewish tradition.

And when we shook the mount over them as if it had been a shadow, and they thought it falling upon them, ... (Rodwell)

When We shook the Mount over them, as if it had been a canopy, and they thought it was going to fall on them ... (Yusuf Ali)

And [did We not say,] when *We caused Mount Sinai to quake above the children of Israel* as though it were a [mere] shadow, and they thought it would fall upon them, ... (Asad)

Footnote:

- *When We caused Mount Sinai to quake above the children of Israel*: Lit., 'when We shook the mountain over them': possibly a reference to the earthquake which took place at the time of the revelation of the Law (the 'tablets') to Moses.

And when We shook the mountain above them as if it were a canopy, and they supposed it was about to fall on them: ... (Arberry)

When We made the mountain loom high above them like a shadow, and they thought it would fall on them, ... (Abdel Haleem)

Example 04 (Q 13: 14):

له دعوة الحق والذين يدعون من دونه لا يستجيبون لهم بشيء الا كباسط كفيه الا الماء ليبلغ فاه
وما هو ببالغه وما دعاء الكافرين الا في ضلال

It is he who ought of right to be invoked; and the idols which invoke besides him, shall not hear them at all, otherwise than as he is heard who stretcheth forth his hands to the water that it may ascend to his mouth when it cannot ascend thither: the supplication of the unbelievers is utterly erroneous. (Sale)

Prayer is His of right: but these *deities* to whom they pray beside Him give them no answer, otherwise than as he is answered who stretcheth forth his hands to the water that it may reach his mouth, when it cannot reach it! The payer of the infidels only wandereth, *and is lost*. (Rodwell)

For him (alone) is prayer in Truth: any others that they call upon besides Him hear them no more than if they were to stretch forth their hands for water to reach their mouth But it reaches them not: For the prayer of those without Faith is nothing but (futile) wandering (in the mind) (Yusuf Ali)

Unto him (alone) is due all prayer aiming at the Ultimate Truth, since those [other beings or powers] whom men invoke *instead of God* cannot respond to them in any way-[so that he who invokes them is] but like one who stretches *his open hands* towards water, [hoping] that it will reach his mouth, the while it never reaches him. Hence, the prayer of those who deny the truth amounts to no more than losing oneself in grievous error. (Asad)

Footnote:

- *Unto him (alone) is due all prayer aiming at the Ultimate Truth*: Lit., 'His is the call [or 'invocation'] of the truth'.
- *instead of God* or: 'side by side with God'.
- *his open hands*: Lit., 'his two palms'.

To Him is the call of truth; and those upon whom they call, apart from Him, answer them nothing, but it is as a man who stretches out his hand to water that it may reach his mouth, and it reaches it not. The prayer of the unbelievers goes only astray. (Arberry)

The only true prayer is to Him: those they pray to besides Him give them no answer any more than water reaches the mouth of someone who simply stretches out his hands for it- it cannot do so: the prayers of the disbelievers are all in vain. (Abdel Haleem)

Example 05 (Q 55: 37):

فإذا انشقت السماء فكانت يومئذ وردة كالدهان

And when the heaven shall be rent in sunder, and shall become red as a rose, and shall melt like ointment. (Sale)

When the Heaven shall be cleft asunder, and become rose red, like stained leather: ... (Rowell)

When the sky is rent asunder, and it becomes red like ointment: ... (Yusuf Ali)

And when the sky is rent asunder and becomes red like [burning] oil- ... (Asad)

Footnote:

- This is one of several legitimate interpretations of the term دهان (see Tabri); another is "freshly tanned [or "red"] leather, synonymous with اديم (Zamakhshari); and yet another, "dregs of olive-oil" (Raghib). All these interpretations have one idea in common- namely, the sudden and surprising change (or changes) of colour to which the sky will be subject at the Last Hour.

And when heaven is split asunder, and turns crimson like red leather- ... (Areberry)

When the sky is torn apart and turns crimson, Like red-hide. (Abdel Haleem)

I. Quranic Similitude:

Example 01 (Q 16: 112)

و ضرب الله مثلا قرية كانت امنة مطمئنة يأتيها رزقها رغدا من كل مكان فكفرت بأنعم الله فأذاقها الله لباس الجوع والخوف بما كانوا يصنعون

God propoundeth as a parable a city which was secure *and* quiet, unto which her provisions came in abundance from every side; but she ungratefully denied the favour of God: wherefore God caused her to taste the extreme famine, and fear because of that which they had done. (Sale)

God proposeth the instance of a city, secure and at ease, to which its supplies come in plenty from every side. But she was thankless for the boons of God; God therefore made her taste the *woe* of famine and fear, for what they had done. (Rodwell)

Footnote:

- *woe*: Lit the garment.

Allah sets forth a parable: a city enjoying security and quite, abundantly supplied with sustenance from every place: Yet was it ungrateful for the favours of Allah: So Allah made it taste of hunger and terror (in extremes), (closing in on it) like a garment (from every side) (Yusuf Ali)

AND GOD propounds [to you] a parable: [Imagine] a town which was once secure and at ease, with its sustenance coming to it abundantly from all quarters, and which thereupon blasphemously refused to show gratitude for God's blessings: therefore God caused it to *taste the all-embracing misery* of hunger and fear in result of all [the evil] that its people had so persistently wrought. (Asad)

Footnote:

- *taste the all-embracing misery*: Lit., 'the garment' لباس – idiomatically used in classical Arabic to describe the utmost degree of misfortune which 'envelops man like a garment' (Taj al- 'Arus, with specific reference to the above verse.

God has struck a similitude: a city that was secure, at rest, its provision coming to it easefully from every place, then it was unthankful for the blessing of God; so God let it taste the garment of hunger and of fear, for the things that they were working. (Arberry)

God presents the example of a town that was secure and at ease, with provisions coming to it abundantly from all places. Then it became ungrateful for God's blessings; so God afflicted it with the garment of famine and fear, for what its people had done. (Abel Haleem)

Example 02 (Q 07: 176):

واتل عليهم نبأ الذي آتيناه آياتنا فانسلخ منها فأتبع الشيطان فكان من الغاوين ولو شئنا لرفعناه بها ولكنه أخلد إلى الأرض واتبع هواه فمثله كمثل الكلب إن تحمل عليه يلهث أو تتركه يلهث

Wherefore his likeness as the likeness of a dog, which, if thou drive him away, putteth forth his tongue, or, if thou let him alone, putteth forth his tongue *also*. (Sale)

His likeness, therefore, is as that of the dog which lolls out his tongue, whether thou chase him away, or leave him alone. (Rodwell)

His similitude is that of a dog; if you attack him, he lolls out his tongue, or if you leave him alone he (still) lolls out his tongue. (Yusuf Ali)

Thus, his parable is that of an [excited] dog: if thou approach him threateningly, he will pant with his tongue lolling; and if thou leave him alone, he will pant with his tongue lolling. (Asad)

Footnote:

- Because his attitudes are influenced only by what his earth-bound desires represent to him as his immediate 'advantage' or 'disadvantage', the type of man alluded to in this passage is always- whatever the outward circumstances- a prey to a conflict between his reason and his base urges and, thus, to inner disquiet and imaginary fears, and cannot attain to that peace of mind which a believer achieves through his faith.

So the likeness of him is as the likeness of a dog; if thou attackest it lolls its tongue out, or if thou leavest it lolls its tongue out. (Arrberry)

He was like a dog that pants with a lolling tongue whether you drive it away or leave it alone. (Abdel Haleem)

Example 03 (Q 06: 71):

ونرد على أعقابنا كالذي استهوته الشياطين له أصحاب يدعونه إلى الهوى إئتنا

Shall we turn upon our heel after that God hath guided us? Like some bewildered man whom the Satans have spell-bound in the desert, though his companions call him to the true guidance, with 'Come to us!' (Rodwell)

And turn on our heels after receiving guidance from Allah?- like one whom the evil ones have made into a fool, wandering bewildered through the earth, his friends calling come to us,' (Yusuf Ali)

And [thus] turn around on our heels after God has guided us aright?- like one *whom the satans have enticed into blundering after earthly lusts, the while his companions, trying to guide him, call unto him [from afar]*, 'come thou to us!' (Asad)

Footnote:

- *whom the satans have enticed into blundering after earthly lusts the while his companions, trying to guide him, call unto him [from afar]*: Lit., 'whom the satans have enticed with lusts on earth, [rendering him] bewildered, [while] he has companions who call him unto guidance'.

6.3.2. GROUP OF SHIFTS (METONYMY/SYNECDOCHE):

6.3.2.1. QURANIC METONYMIES:

Example 01 (Q 02: 187):

أحل لكم ليلة الصيام الرفث على نسائكم هن لباس لكم وانتم لباس لهن علم الله أنكم كنتم تختانون أنفسكم فتاب عليكم وعفا عنكم فالآن باشروهن ...

It is lawful for you, on the night of the fast, to go in unto your wives; *they are a garment unto you*, and ye are a garment unto them. God knoweth that ye defraud yourselves *therein*, wherefore he turneth unto you, and forgiveth you. Now, therefore, go in unto them, ...(Sale)

Footnote:

- This verse seems to show clearly that the Muslims at first felt bound to continue, in some measure, the rigour of the fast during the night.

- *they are a garment unto you, &c.*: a metaphorical expression, to signify the mutual comfort a man and his wife find in each other.

You are allowed on the night of the fast to approach your wives: *they are your garment and ye are their garment*. God knoweth that ye defraud yourselves therein,

so He turneth unto you and forgiveth you! Now, therefore, go in unto them with full desire ... (Rodwell)

Footnote:

- *they are your garment and ye are their garment*: a mutual comfort to each other.

Permitted to you, on the night of the fasts, is the approach to your wives. They are your garments and ye are their garments. Allah knoweth what ye used to do secretly among yourselves; But he turned to you and forgave you; so now associate with them, ... (Yusuf Ali)

It is lawful for you to go in unto your wives during the night preceding the [day's] fast: they are as a garment for you, and you are as a garment for them. God is aware that you would have *deprived yourselves of this right*, and so He has turned unto you in His mercy and removed this hardship from you. Now, then you may lie with them skin to skin, ... (Asad)

Footnote:

- *deprived yourselves of this right*: Lit., 'deceived' or 'defrauded yourselves [in this respect]': an allusion to the idea prevalent among the early Muslims, before the revelation of this verse, that during the period of fasting all sexual intercourse should be avoided, even at night-time, when eating and drinking are allowed (Razi). The above verse removed this misconception.

Permitted to you, upon the night of the Fast, is to go in to your wives; they are a vestment for you, and you are vestment for them. God knows that you have been betraying yourselves, and has turned to you and pardoned you. So now lie with them, ... (Arberry)

You [believers] are permitted to lie with your wives during the night of the fast: they are [close] as garments to you, as you are to them. God was aware that you were betraying yourselves, so He turned to you in mercy and pardoned you: now you can lie with them. (Abdel Haleem)

Example 02 (Q 02: 223):

نساؤكم حرث لكم

Your wives are your tillage; ... (Sale)

Your wives are your field: ... (Rodwell)

Your wives are as a tilth unto you; ... (Yusuf Ali)

Your wives are your tilith; ... (Asad)

Your women are a tillage for you; ... (Arberry)

Your wives are your fields, ... (Abdel Haleem)

Example 03 (Q 17: 29):

ولا تجعل يدك مغلولة الى عنقك ولا تبسطها كل البسط

And let not thy hand be tied up to thy neck; neither open it with an unbounded expansion, lest thou become worthy of reprehension, and be reduced to poverty.

(Sale)

Footnote:

- *And let not thy hand be tied up to thy neck; neither open it with an unbounded expansion:* i.e., 'be neither niggardly nor profuse, but observe the mean between the two extremes, wherein consists true liberality.

And let not thy hand be tied up to thy neck; nor yet open it with all openness, lest thou sit thee down in rebuke, in beggary. (Rowell)

Make not thy hand tied (like a niggard's) to thy neck, nor stretch it forth to its utmost reach, so that thou become Blameworthy and destitute.

And neither allow *thy hand to remain shackled to thy neck*, nor stretch it forth to the outmost limit [of thy capacity], lest thou find thyself blamed [by thy dependants], or even destitute. (Asad)

Footnote:

- *thy hand to remain shackled to thy neck:* A metaphor signifying miserliness and in particular, unwillingness to help others (cf. a similar expression in 5:64).

And keep not thy hand chained to thy neck, nor outspread it widespread altogether, or thou wilt sit reproached and denuded. (Arberry)

Do not be tight-fisted, nor so open-handed that you end up blamed and overwhelmed with regret. (Abdel Haleem)

6.3.2.2. QURANIC SYNECDOCHE

Example 01 (Q 05: 52)

ولله المشرق والمغرب فأينما تولوا وجوهكم فثم وجه الله

To God belongeth the east and the west; therefore whithersoever you turn yourselves to pray, there is the face of God; ... (Sale)

The East and the West is God's: therefore, whichever way ye turn, there is the face of God: ... (Rodwell)

To Allah belong the East and the West; whithersoever ye turn, there is the Presence of Allah. (Yusuf Ali)

To God belong the East and the West; whithersoever you turn, there is the Face of God; ... (Arberry)

And God's is the east and the west: and wherever you turn, there is God's countenance. (Asad)

The East and the West belong to God: wherever you turn, there is His Face. (Abdel Haleem)

Footnote:

- *His Face*: or His direction.

Example 02 (Q 08: 07):

وتودون أن غير ذات الشوكة تكون لكم

And ye desired that the *party* which was not furnished with arms should *delivered* unto you: ... (Sale)

And ye desired that they who had no arms should fall to you: ... (Rodwell)

Ye wished that the one unarmed should be yours: ... (Yusuf Ali)

And you would have liked to seize the less powerful one, ... (Asad)

And you were wishing that the one not accoutered should be yours; ... (Arberry)

You wanted the unarmed group to be yours, ... (Abdel Haleem)

Example 03 (Q 50: 40):

And praise him in some part of the night: and *perform the additional parts of worship*.
(Sale)

Footnote:

- *the additional parts of worship*: these are the two inclinations used after the evening prayers, which are not necessary or of precept, but voluntary and of supererogation, and may therefore be added or omitted indifferently. They are commanded here, and therefore cannot be regarded by Muslims as indifferent. It is better to apply these words to other hours of prayer not mentioned here.

And praise Him in the night: and perform the two final prostrations. (Rodwell)

And during part of the night, (also,) celebrate His praises, and (so likewise) after the postures of adoration. (Yusuf Ali)

And in the night, too, extol His glory, and *at every prayer's end*. (Asad)

Footnote:

- *at every prayer's end*: Lit., 'at the ends أدبار of prostration'.

Proclaim thy Lord's praise in the night, and at the ends of the prostrations. (Arberry)

Proclaim His praise in the night and the end of *every prayer*, (Abdel Haleem)

Footnote:

- *every prayer*: Literally 'prostration' السجود. This is a figure of speech in which the part stands for the whole.

Example 04 (Q 12: 31)

وأتت كل واحدة منهن سكينا وقالت اخرج عليهن فلما رأينه أكبرنه وقطعن أيديهن

And when they saw him they praised him greatly, and they cut their own hands, ...

(Sale)

And when they saw him they were amazed at him, and cut their *hands*, ... (Rodwell)

Footnote:

- *hands* : instead of their food, through surprise at his beauty.

When they saw him, they did extol him, and (in their amazement) cut their hands: ...
(Yusuf Ali)

And when the women saw him, they were greatly amazed at his beauty, and [so flustered were they that] they cut their hands [with their knives], ... (Asad)

And when they saw him, they so admired him that they cut their hands, ... (Arberry)

And when the women saw him, they were stunned by his beauty, and cut their hands, ... (Abdel Haleem)

6.3.3. GROUP OF EXAGGERATION (HYPERBOLE AND EUPHEMISM)

6.3.3.1. QURANIC HYPERBOLE:

1. Pattern II فَعَّلَ:

Example 01 (Q 07: 124):

لَأَقْطَعَنَّ أَيْدِيَكُمْ وَأَرْجُلَكُمْ مِنْ خِلَافٍ ثُمَّ لَأُصَلِّبَنَّكُمْ أَجْمَعِينَ

For I will cause your hands and your feet to be cut off on the opposite sides, then I will cause you all to be crucified. (Sale)

I will surely cut off your hands and feet on opposite sides; then will I have you all crucified. (Rodwell)

Be sure I will cut off your hands and your feet on opposite sides, and I will cause you all to die on the cross. (Yusuf Ali)

Most certainly shall I cut off your hands and your feet in great numbers, because of [your] perverseness, and then I shall most certainly crucify you in great numbers, all together! (Asad)

I shall assuredly cut off alternately your hands and feet, then I shall crucify you altogether. (Arberry)

I will cut off your alternate hands and feet and then crucify you all! (Abdel Haleem)

Example 02 (Q 06: 125):

ومن يرد أن يضلّه يجعل صدره ضيقاً حرجاً كأنما يصعد في السماء

He will render his breast straight *and* narrow, as though he were climbing up to heaven. (Sale)

Strait and narrow will He make his breast, as though he were mounting up into the very heavens! (Rodwell)

He maketh their breast close and constricted, as if they had to climb up to the skies: ... (Yusuf Ali)

His bosom He causes to be tight and constricted, as if he were climbing unto the skies: ... (Asad)

He makes his breast narrow, tight as if he were climbing to heaven. (Arberry)

He closes and constricts their breast as if they were climbing up to the skies. (Abdel Haleem).

Example 03 (Q 12: 23):

ورأودته التي هو في بيتها عن نفسه وغلقت الأبواب

And she in whose house he was conceived a passion for him, and she shut the doors and said, 'Come hither.' (Rowell)

But she, in whose house he was, sought to seduce him from his (true) self: she fastened the doors, and said: 'Now come, thou (dear one)! (Yusuf Ali)

And [it so happened that] she in whose house he was living [conceived a passion for him and] sought to make him yield himself unto her; and she bolted the doors and said, 'Come thou unto me!' Asad

Now the woman in the house he was solicited him, and closed the doors on them. 'Come,' she said, 'take me!' (Arberry)

The woman in whose house he was living tried to seduce him: she bolted the doors and said, 'Come to me' (Abdel Haleem)

Example 04 (Q 54: 12):

و فتحنا أبواب السماء بماء منهمر * وفجرنا الأرض عيونا فالتقى الماء على أمر قد قدر

So we opened the gates of heaven, with water pouring down, and we caused the earth to break forth into springs; so that the water of heaven and earth met, according to the decree which had been established. (Sale)

So we opened the gates of Heaven with water which fell in torrents, and we caused the earth to break forth with springs, and their waters met by settled decree. (Rodwell)

So We opened the gates of heaven, with water pouring forth. And We caused the earth to gush forth with springs, so the waters met (and rose) to the extent decreed. (Yusuf Ali)

And so We caused the gates of heaven to open with water pouring down in torrents, and caused the earth to burst forth with springs, so that the waters met for a purpose pre-ordained: ... (Asad)

Then We opened the gates of heaven unto water torrential, and made the earth to gush with fountains, and the waters met for a matter decreed. (Arberry)

So We opened the gates of the sky with torrential water, burst the earth with gushing springs: the waters met for a preordained purpose. (Abdel Haleem)

2. Pattern X استفعل:

Example 01 (Q 12: 32)

ولقد رآودته عن نفسه فاستعصم

I asked him to lie with me, but he constantly refused. (Sale)

I wished him to yield to my desires, but he stood firm. (Rowell)

I did seek to seduce him from his (true) self but he did firmly save himself guiltless!
... (Yusuf Ali)

And, indeed, I did try to make him yield him self unto me, but he remained chaste.
(Asad)

Yes, I solicited him, but he abstained. (Arberry)

I tried to seduce him and he wanted to remain chaste. ... (Abdel Haleem)

Example 02 (Q 12: 80)

فلما استئنسوا منه خلصوا نجيا

And when they despaired of *obtaining Benjamin*, they retired to confer privately together. (Sale)

And when they despaired of Benjamin, they went apart for counsel. (Rowell)

Now when they saw no hope of his (yielding), They held a conference in private.
(Yusuf Ali)

And so, when they lost all hope of [moving] him, they withdrew to take counsel
[among themselves]. (Asad)

When they despaired of moving him, they conferred privily apart. (Arberry)

When they lost hope of [persuading] him, they withdrew to confer with each other: ...
(Abdel Haleem)

6.3.3.2. QURANIC EUPHEMISM:

Example 01 (Q 02: 222):

يسئلونك عن المحيض قل هو أذى فاعزلوا النساء في المحيض ولا تقربوهن حتى يطهرن

They will ask thee also concerning the courses of women: Answer, They are a
pollution: therefore separate yourselves from women in their courses, and go not near
them, until they be cleansed. (Sale)

They will also question thee as to the courses of women. Say: they are a pollution.
Separate yourselves therefore from women and approach them not, until they be
cleansed. (Rodwell)

They ask thee concerning women's courses. Say: they are a hurt and a pollution: so
keep away from women in their courses, and do not approach them until they are
clean. (Yusuf Ali)

And they will ask thee about [woman's] monthly courses. Say: 'it is a vulnerable
condition. Keep, therefore, aloof from women during their montly courses, and do not
draw near unto them until they are cleansed; ... (Asad)

Footnote:

- This is one of the many references in the Quran to the positive, God-ordained nature of sexuality.

They will question thee concerning the monthly course. Say: 'it is hurt; so go apart from women during the monthly course, and do not approach them till they are clean. (Arberry)

They ask you [Prophet] about menstruation. Say, 'Menstruation is a painful condition, so keep away from women during it. Do not approach them until they are cleansed; ... (Abdel Haleem)

Footnote:

- *Do not approach them*: the Arabic expression used here is a clear euphemism for 'do not have sexual intercourse with them'.

Example 02 (Q 81: 14):

علمت نفس ما احضرت

Every soul shall know what it hath wrought. (Sale)

Every soul shall know what it hath produced. (Rodwell)

(Then) shall each soul know what it has put forward. (Yusuf Ali)

[On that day] every human being will come to know what he has prepared [for himself]. (Asad)

Then shall a soul know what it has produced. (Arberry)

Then every soul will know what it has brought about. (Abdel Haleem)

Appendix II

Appendix II

7. CHAPTER SEVEN: ISSUES OF PATRONAGE (TRANSLATORS' CULTURAL PROFILES)

7.1. RELIGIOUS ORIENTATION (MUSLIM/NON-MUSLIM)

7.1.1. THE DIVINE AUTHORSHIP OF THE QURAN:

Example 04 (02: 143):

وكذلك جعلناكم أمة وسطا لتكونوا شهداء على الناس ويكون الرسول عليكم شهيدا

Thus have we placed you, O Arabians, an intermediate nation, that ye may be witness against the rest of mankind, and that the apostle may be a witness against you. (Sale)

Thus have we made you a central people, that ye may be witnesses in regard to mankind, and that the apostle may be a witness in regard to you. (Rodwell)

We have made you a just nation, so that you may testify against mankind and that your own apostle may testify against you. (Dawood)

Thus have We made of you An Ummat justly balanced, That ye might be witnesses Over the nations, and the Apostle a witness over yourselves; ... (Yusuf Ali)

Thus We have appointed you a middle nation, that ye may be witnesses against mankind, and that the messenger may be a witness against you. ...(Pickthall)

We have made you [believers] into a just community, so that you may bear witness [to the truth] before others and so that the messenger may bear witness [to it] before you. (Abdel Haleem)

Footnote:

- a just community: Literally 'a middle nation'.

Thus We have appointed you a middle nation, that ye may be witnesses against mankind, and that the messenger may be a witness against you. ...(Pickthall)

We have made you [believers] into a *just community*, so that you may bear witness [to the truth] before others and so that the messenger may bear witness [to it] before you. (Abdel Haleem)

Footnote:

- *a just community*: Literally 'a middle nation'.

7.1.2. THE INTENTIONS OF THE TRANSLATORS:

Example no. 1 (Q 02: 260):

واذ قال ابراهيم رب ارنى كيف تحيى الموتى قال اولم تؤمن قال بلى ولكن ليطمئن قلبي قال فخذ اربعة من الطير فصرهن اليك ثم اجعل على كل جبل منهن جزءا ثم ادعهن ياتينك سعيا واعلم ان الله عزيز حكيم

When Abraham said, O LORD, show me how thou wilt raise the dead: GOD said, Dost thou not yet believe? He answered, Yea, but I ask *this* that my heart may rest at ease. GOD said, Take therefore four birds and divide them; then lay a part of them on every mountain; then call them and they shall come swiftly unto thee: and know that GOD is mighty and wise. (Sale)

When Abraham said, 'O Lord, show me how thou wilt give life to the dead!' He said, 'Hast thou not believed?' He said, 'Yes, but I have asked thee, that my heart may be well assured.' He said, 'Take, then, four birds, and draw them towards thee, and cut them in pieces; then place apart of them on every mountain; then call them and they shall come swiftly to thee: and know thou that God is Mighty, Wise!' (Rodwell)

When Abraham said: 'Show me, Lord, how You raise the dead,' He replied: 'Have you no faith?' 'Yes,' said Abraham, 'but I wish to reassure my heart.' 'Take four birds,' said He, 'draw them to you, and cut their bodies to pieces. Scatter them over

the mountain-tops then call them. They will come swiftly to you. Know that Allah is mighty and wise.’ (Dawood)

And when Abraham said (unto his Lord): My Lord! Show me how Thou givest life to the dead, He said: Dost thou not believe? Abraham said: Yea, but (I ask) in order that my heart may be at ease. His Lord said: Take four of the birds said and cause them to incline unto thee, then place a part of them on each hill, then call them, they will come to thee you at haste. And know that Allah is Mighty, Wise.’ (Pickthall)

‘Behold!’ Abraham said: ‘My Lord! Show me how Thou givest life to the dead.’ He said: ‘Dost thou not then believe? He said: ‘Yea; but to satisfy my own understanding.’ He said: ‘Take four birds; tame them to return to thee; put *a portion of them* on every hill, and call to them: They will come to thee (flying) with speed. Then know that Allah is Exalted in Power, Wise. (Yusuf Ali)

Footnote:

- *a portion of them*: جزء The received Commentators understand this to mean that the birds were to be cut up and pieces of them were to be put on the hills. The cutting up or killing is not mentioned, but they say that is implied by an ellipsis, as the question is how God gives life to the dead. Of the modern Muslim Commentators, M.P. is non-committal, but H.G. S. and M.M.A. understand that the birds were not killed, but that a ‘portion’ here means a unit, single birds were placed on hills, and they flew to the one who tamed them. This last view commends itself to me, as the cutting up of the birds to pieces is nowhere mentioned, unless we understand the word ‘taming’ in an unusual and almost impossible sense.

And, lo, Abraham said: ‘O my Sustainer! Show me how Thou givest life unto the dead!’ Said He: ‘Hast thou, then, no faith? [Abraham] answered: ‘Yea, but [let me see it] so that my heart may be set fully at rest.’ Said He: ‘Take, then, four birds and *teach them to obey thee*, then place them separately on every hill [around thee]; then summon them: they will come flying to thee. And know that God is almighty, wise’. (Asad)

Footnote:

- *teach them to obey thee*: Lit., ‘make them incline towards thee’ (Zamakhshari; see also Lane IV, 1744). My rendering of the above parable is based on the primary meaning of the imperative صرهن اليك (‘make them incline towards thee’, i.e. ‘teach them to obey thee’). The moral of this story has been pointed out convincingly by the famous commentator Abu Muslim (as quoted by Razi): If man is able- as he undoubtedly is- to train birds in such a way as to make them obey his call, then it is obvious that God, whose will all things obey, can call life into being by simply decreeing, ‘Be!’.

And When Abraham said 'My Lord, show me how You give life to the dead,' He said, 'Do you not believe, then?' 'Yes,' said Abraham, 'but just to put my heart at rest.' So God said, 'Take four birds and train them to come back to you. Then place them on separate hilltops, call them back, and they will come flying to you: know that God is all powerful and wise.' (Abdel Haleem)

Example 02 (Q 72: 08):

وَأَنَا لَمَسْنَا السَّمَاءَ فَوَجَدْنَا فِيهَا حَرَسًا شَدِيدًا وَشُهَبًا

And we *formerly* attempted to *pry into what was transacting* in heaven; but we found the same filled with strong guard of *angels*, and with flaming darts; ... (Sale)

And the Heavens did we essay, but found them filled with a mighty garrison, and with flaming darts; ... (Rodwell)

We made our way to high heaven and found it filled with mighty wardens and fiery comets. (Dawood)

And we pried into the secrets of heaven; But we found it filled with stern guards and flaming fires. (Yusuf Ali)

Footnote:

- the speakers here are repented of sin and evil; but they recognize that there are evil ones among them, who love ~~to~~ stealth and prying, but their dark plots will be defeated by vigilant guardians of the Right, whose repulse of the attacks of evil is figured by the shafts of meteoric light in the heavens.

And (the jinn who had listened to the Quran said) We had sought the heaven but had found it filled with strong warders and meteors. (Pickthall)

And [so it happened] that when we *reached out towards heaven* it filled up with mighty guards and flames, ... (Asad)

Footnote:

- their *reaching out towards heaven*: may be a metaphorical description of state of mind which causes man to regard himself as 'self-sufficient' and to delude himself into thinking that he is bound to achieve mastery over his own fate.

We tried to reach heaven, but discovered it to be full of stern guards and shooting stars. (AbdelHaleem)

7.2. LANGUAGE ORIENTATION (ARABIC/NON-ARABIC)

7.2.1. STYLE:

Example 02 (Q 45: 21)

ام حسب الذين اجترحوا السيئات أن نجعلهم كالذين آمنوا

Do the workers of iniquity imagine that we will deal with them as with those who believe and do good works, ... (Sale)

Deem they whose gettings are only evil, that we will deal with them as with those who believe and work righteousness, ... (Rodwell)

Do those who commit evil deeds count that we will make them like those who, believe and work righteous deeds ... (Palmer)

Or do those who commit evil deeds think that We shall make them as those who believe and do righteous deeds, ... (Arberry)

Do the evil-doers think that they are equal in Our sight with the believers who do good works, ... (Dawood)

Do those who commit evil deeds really think that We will deal with them in the same way as those who believe and do righteous deeds. (Abdel Haleem)

Example 03 (Q 06: 149 + Q 54: 05 + Q 68: 39) respectively:

قل فله الحجة البالغة

Say, therefore unto God belongeth the most evident demonstration; ... (Sale)

Say: Peremptory proof is God's! Had He pleased He had guided you all aright.
(Rodwell)

Say, 'God's is the searching argument; ... (palmer)

Say - For Allah's is the final argument - ... (Pickthall)

Say: 'Allah alone has the conclusive proof. (Dawood)

Say: 'To God belongs the argument conclusive; ... (Arberry)

Say, 'the conclusive argument belongs to God alone. (Abdel Haleem)

حكمة بالغة فما تغن النذر

the same being consummate wisdom: But warners profit them not; ... (Sale)

Consummate wisdom -- but warners profit them not. (Rodwell)

wisdom far-reaching--but warners avail not! (Palmer)

Effective wisdom; but warnings avail not. (Pickthall)

Admonitory news, profound in wisdom, has come to them; but warnings are unavailing. (Dawood)

a Wisdom far-reaching; yet warnings do not avail. (Arberry)

far-reaching wisdom- but these warnings do not help: ... (Abdel Haleem)

أم لكم إيمان علينا بالغة

Or have ye received oaths which shall be binding upon us to the day of resurrection, that ye shall enjoy what ye imagine? (Sale)

Or have you received oaths which shall bind Us even until the day of resurrection, that you shall have what yourselves judge right? (Rodwell)

Or have ye oaths binding on us until the judgment day that ye are surely to have what ye may judge? (Palmer)

Or have ye a covenant on oath from Us that reacheth to the Day of Judgment. (Pickthall)

Or have We sworn a covenant with you – a covenant binding till the Day of Resurrection- ... (Dawood)

Or have you oaths from Us, reaching to the Day of Resurrection? Surely you shall have whatever you judge! (Arberry)

Have you received from Us solemn oaths, binding to the Day of Resurrection, ...
(Abdel Haleem)

7.2.2. SEMANTICS:

7.2.2.1. POLYSEMY:

Example 02 (Q 26: 77-81):

رب العالمين * الذي خلقني فهو يهدين * والذي هو يطعمني ويسقين * وإذا مرضت فهو يشفين
* والذي يميتني فهو يحيين

The LORD of all creatures, * who hath created me and directeth me; * and giveth me
to eat and to drink, * and when I am sick health me; * and who will cause me to die,
and will afterwards restore me to life; ... (Sale)

The Lord of the worlds, * who created me and guides me, * and who gives me food
and drink. * And when I am sick He heals me; * He who will kill me, and then bring
me to life ... (Palmer)

The Lord of the Worlds, * Who created me, and He doth guide me, * And Who
feedeth me and watereth me. * And when I sicken, then He healeth me, * And Who
causeth me to die, then giveth me life (again), ... (Pickthall)

The Lord of the Creation, who has made me; who gives my guidance, food and drink;
who, when I am sick, restores me; who will cause me to die and bring me back to life
hereafter; ... (Dawood)

Lord of all Being * who created me, and himself guides me, *and Himself gives me to eat and drink, and whenever I am sick, heals me, * who makes me to die, then gives me life ... (Arberry)

The Lord of the Worlds, * who created me. It is He who guides me, * He who gives me food and drink; * He who cures me when I am ill; * He who will make me die and then give me life again; ... (Abdel Haleem)

Example 03 (Q 03:49):

وأبري الأكمه والأبرص وأحيي الموتى بأذن الله

And I will heal him that hath been blind from his birth; and the leper: and I will raise the dead by the permission of God: ... (Sale)

and I will heal the blind from birth, and lepers; and I will bring the dead to life by God's permission; ... (Palmer)

I heal him who was born blind, and the leper, and I raise the dead, by Allah's leave. (Pickthall)

By Allah's leave I shall give sight to the blind man, heal the leper, and raise the dead to life. (Dawood)

I will also heal the blind and the leper, and bring to life the dead, by the leave of God. (Arberry)

I will heal the blind and the leper and bring the dead back to life with God's permission; ... (Abdel Haleem)

Example 06 (Q 11: 40)

وقلنا احمل فيها من كل زوجين اثنين وأهلك

And we said unto Noah, carry into the ark of every species of animals one pair; and thy family ... (Sale)

we said, 'Load therein of every kind two , and likewise thy family,), ... (Palmer)

We said: Load therein two of every kind, a pair (the male and female), and thy household, ... (Pickthall)

We said to Noah: 'Take into the Ark a pair from every species, your tribe ... (Dawood)

We said, 'Embark in it two of every kind, and thy family- ... (Arberry)

We said, 'Place on board this Ark a pair of each species, and your own family- ... (Abdel Haleem)

Example 07 (Q 37: 22)

احشروا الذين ظلموا وازواجهم

Gather together those who have acted unjustly, and their comrades, ... (Sale)

Gather ye together, ye who were unjust, with their mates ... (Palmer)

(And it is said unto the angels): Assemble those who did wrong, together with their wives ... (Pickthall)

But we Shall say: ' Call the sinner, their wives,' (Dawood)

Muster those who did evil, their wives, ... (Arberry)

[Angels], gather together those who did wrong, and others like them, ... (Abdel Haleem)

7.2.2.2. SYNONYMY:

Example 04 (Q 63: 04)

وإذا رأيتهم تعجبك اجسامهم

When though beholdest them, their persons please thee; ... (Sale)

When thou seest them, their persons make thee marvel; ... (Rodwell)

And when thou seest them, their persons please thee; ... (Palmer)

And when thou seest them their figures please thee; ... (Pickthall)

When you see them their good looks please you, ... (Dawood)

When thou seest them, their bodies please thee; ... (Arberry)

When you see them [Prophet], their outward appearance pleases you; ... (Abdel Haleem)

7.2.3. SYNTAX:

7.2.3.1. NUMBER

Example 01 (Q 54: 19):

أنا أرسلنا عليهم ريحا صرصرا في يوم نحس مستمر

Verily we sent against them a roaring wind, on a day of continued ill-luck; ... (Sale)

For we sent against them a roaring wind in a day of continued distress: ... (Rodwell)

Verily, we sent on them a cold storm wind on a day of continuous ill-luck! (Palmer)

Lo! We let loose on them a raging wind on a day of constant calamity, ... (Pickthall)

On a day of unremitting woe We let loose on them a howling wind ... (Dawood)

We loosed against them a wind clamorous in a day of ill fortune continuous, ...

(Arberry)

We released a howling wind against them on a day of terrible disaster. (Abdel

Haleem)

Example 02 (Q 07: 57):

وهو الذي يرسل الرياح بشرا بين يدي رحمته

It is he who sendeth the winds, spread abroad before his mercy, ... (Sale)

And He it is who sendeth forth the winds as the heralds of his compassion, ...

(Rodwell)

He it is who sends forth the winds as heralds before His mercy; ... (Palmer)

And He it is Who sendeth the winds as tidings heralding His mercy, ... (Pickthall)

He sends forth the winds as harbingers of His mercy, ... (Dawood)

It is He who looses the winds, bearing good tidings before His mercy, ... (Arberry)

It is God who sends the winds, bearing good news of His coming grace, ... (Abdel

Haleem)

Example 03 (Q 35: 19-22):

وما يستوي الأعمى والبصير * ولا الظلمات ولا النور * ولا الظل ولا الحرور * وما يستوي

الأحياء ولا الأموات

The blind and the seeing shall not be held equal; neither darkness and light; nor the cool shade and the scorching wind: Neither shall the living and the dead be held equal. (Sale)

And the blind and the seeing are not alike; neither darkness and light; nor the shade and the hot wind; Nor are the living and the dead the same thing! (Rodwell)

The blind is not equal with him who sees, * nor the darkness with the light, * nor the shade with the hot blast; * nor are the living equal with the dead; ... (Palmer)

The blind man is not equal with the seer; * Nor is darkness (tantamount to) light; * Nor is the shadow equal with the sun's full heat; * Nor are the living equal with the dead. (Pickthall)

The blind and the seeing are not alike, nor are the darkness and the light. The heat and the shade not alike, nor are the living and the dead. (Dawood)

Not equal are the blind and the seeing man, the shadows and the light, the shade and the torrid heat; not equal are the living and the dead. (Arberry)

The blind and the seeing are not alike,* nor are the darkness and the light. * The heat and the shade not alike, * nor are the living and the dead. (Abdel Haleem)

Example 04 (Q 05: 20)

واذ قال موسى لقومه يا قوم اذكروا نعمة الله عليكم اذ جعل فيكم انبياء وجعلكم ملوكا و آتاكم مالم يوت احدا من العالمين

Call to mind when Moses said unto his people, O my people, remember the favour of God towards you, since he hath appointed prophets among you, and constituted you kings, and bestowed on you what he hath given to no other nation in the world. (Sale)
And remember when Moses said to his people, "O my people! call to mind the goodness of God towards you when he appointed Prophets among you, and appointed you kings, and gave you what never had been given before to any human beings: ... (Rodwell)

When Moses said to his people, 'O my people! remember the favour of God towards you when He made amongst you prophets, and made for you kings, and brought you what never was brought to anybody in the worlds. (Palmer)

And (remember) when Moses said unto his people: O my people! Remember Allah's favour unto you, how He placed among you prophets, and He made you kings, and gave you that (which) He gave not to any (other) of (His) creatures. (Pickthall)

And when Moses said to his people, 'O my people, remember God's blessing upon you, when He appointed among you Prophets, and appointed you kings, and gave you such as He had not given to any being. (Arberry)

Moses said to his people, 'My people, remember God's blessing on you: how He raised prophets among you, and appointed kings for you and gave you what he had not given to any other people. (Abdel Haleem)

Example 05 (Q14: 32-34)

وَاتَاكُمْ مِنْ كُلِّ مَا سَأَلْتُمُوهُ وَإِنْ تَعْدُوا نِعْمَتَ اللَّهِ لَا تَحْصُوهَا إِنَّ الْإِنْسَانَ لَظَلُومٌ كَفَّارٌ

It is God who hath created the heavens and the earth; and causeth water to descend from heaven, and by means thereof produceth fruits for your sustenance: And by his command He obligeth the ships to sail in the sea for your service; and He also forceth the rivers to supply your uses: * He likewise compelleth the sun and the moon, which diligently perform their courses, to serve you; and hath subjected the day and the night to your service. * He giveth you of every thing which ye ask him; and of ye attempt to reckon up the favours of God, ye shall not be able to compute the same. Surely man is unjust and ungrateful. (Sale)

It is God who hath created the Heavens and the Earth, and sendeth down water from the Heaven, and so bringeth forth the fruits for your food: And He hath subjected to you the ships, so that by His command, they pass through the sea; and He hath subjected the rivers to you: and He hath subjected to you the sun and the moon in their constant courses: and He hath subjected the day and the night to you: of

everything which you ask Him, giveth He to you; and if you would reckon up the favours of God, you cannot count them! Surely man is unjust, ungrateful! (Rodwell)

God it is who created the heavens and the earth; and sent down from the sky water, and brought forth therewith fruits as a provision for you; and subjected to you the ships, to float therein upon the sea at His bidding; and subjected for you the rivers; and subjected for you the sun and the moon, constant both; and subjected for you, the night and the day; and brought you of everything ye asked Him: but if ye try to number God's favours, ye cannot count them;--verily, man is very unjust and ungrateful. (Palmer)

Allah is He Who created the heavens and the earth, and causeth water to descend from the sky, thereby producing fruits as food for you, and maketh the ships to be of service unto you, that they may run upon the sea at His command, and hath made of service unto you the rivers; *And maketh the sun and the moon, constant in their courses, to be of service unto you, and hath made of service unto you the night and the day. * And He giveth you of all ye ask of Him, and if ye would count the bounty of Allah ye cannot reckon it. Lo! man is verily a wrong-doer, an ingrate. (Pickthall)

It is God who created the heavens and the earth, and sent down out of heaven water wherewith He brought forth fruits to be your sustenance. And He subjected to you the ships to run upon the sea at His commandment; and He subjected to you the rivers and He subjected to you the sun and moon constant upon their courses, and He subjected to you the night and day, and gave you of all you asked Him. If you count God's blessing, you will never number it; surely man is sinful, unthankful! (Arberry)

It is God who created the heavens and earth, who has sent down water from the sky and with it brought forth produce to nourish you; He has made ships useful to you, sailing the sea by His command; and the rivers too; He has made the sun and moon useful to you, steady on their paths; He has made the night and day useful to you and given you some of everything you asked Him for. If you tried to count God's favours you could never calculate them; man is truly unjust and ungrateful! (Abdel Haleem)

Example 06 (Q16: 18)

وان تعدوا نعمة الله لا تحصوها ان الله لغفور رحيم

If ye attempt to reckon up the favours of God, ye shall not be able to compute their number: God is surely gracious, and merciful; ... (Sale)

and if you would reckon up the favours of God, you could not count them. Aye! God is right Gracious, Merciful; ... (Rodwell)

But if ye would number the favours of God, ye cannot count them. Verily, God is forgiving; merciful. (Palmer)

And if ye would count the favour of Allah ye cannot reckon it. Lo! Allah is indeed Forgiving, Merciful. (Pickthall)

If you count God's blessing, you will never number it; surely God is All-forgiving, All-compassionate. (Arberry)

If you tried to count God's blessings, you will never take them all in; He is truly most forgiving and most merciful. (Abdel Haleem)

Example 07 (Q72: 26)

عالم الغيب فلا يظهر على غيبه احدا

He knoweth the secrets of futurity; and He doth not communicate his secrets unto any, ... (Sale)

He knoweth the secret, nor doth He divulge his secret to any, ... (Rodwell)

He knows the unseen, and He lets no one know His unseen, ... (Palmer)

(He is) the Knower of the Unseen, and He revealeth unto none His secret, ...

(Pickthall)

Knower He of the Unseen, and He discloses not His Unseen to anyone, ... (Arberry)

He is the One who knows what is hidden. He does not disclose it ... (Abdel Haleem)

Example 08 (Q 34: 48)

قل ان ربي يقذف بالحق علام الغيوب

Say, verily my Lord sendeth down the truth to his prophets: He is the knower of secrets. (Sale)

Truly my Lord sendeth forth the Truth: -- Knower of things unseen! (Rodwell)

Say, 'Verily, my Lord hurls forth the truth; and He well knows the unseen.' (Palmer)
 Say: Lo! my Lord hurleth the truth. (He is) the Knower of Things Hidden. (Pickthall)
 Say: 'My Lord hurls the truth -- the Knower of the Unseen.' (Arberry)
 Say: 'My Lord hurls the Truth down [before you]. He has full knowledge of all that Unseen.' (Abdel Haleem)

Example 09 (Q 66: 04)

ان تتوبا الى الله فقد صغت قلوبكما وان تظاهرا عليه فان الله هو موله

If ye both be turned unto God -- for your hearts have swerved -- it is well: But if ye join against him, verily God is his patron; ... (Sale)

If you both be turned to God in penitence, for now have your hearts gone astray.... but if you conspire against the Prophet, then know that God is his Protector, ... (Rodwell)

'If ye both turn repentant unto God,--for your hearts have swerved!--but if ye back each other up against him,--verily, God, He is the sovereign; ... (Palmer)

If ye twain turn unto Allah repentant, (ye have cause to do so) for your hearts desired (the ban); and if ye aid one another against him (Muhammad) then lo ! Allah, even He, is his Protecting ... (Pickthall)

If you two repent to God, yet your hearts certainly inclined; but if you support one another against him, God is his Protector, ... (Arberry)

If both of you [wives] repent to God- for your hearts have deviated- [all will be well]; if collaborate against him, [be warned that] God will aid him, ... (Abdel Haleem)

Example 10 (Q55: 19-22):

مرج البحرين يلتقيان * بينهما برزخ لا يبغيان * فبأى آلاء ربكما تكذبان * يخرج منهما اللؤلؤ والمرجان

He hath let loose the two seas, that they meet each another: * Between them is placed a bar which they cannot pass. * Which, therefore, of your Lord's benefits will ye ungratefully deny? * From them are taken forth unions and lesser pearls. (Sale)

He hath let loose the two seas which meet each other: Yet between them is a barrier which they overpass not; Which then of the bounties of your Lord will you twain deny? From each he bringeth up pearls both great and small: ... (Rodwell)

He has let loose the two seas that meet together; * between them is a barrier they cannot pass! * Then which of your Lord's bounties will ye twain deny? * He brings forth from each pearls both large and small! (Palmer)

He hath loosed the two seas. They meet. * There is a barrier between them. They encroach not (one upon the other). * Which is it, of the favours of your Lord, that ye deny? * There cometh forth from both of them the pearl and coral-stone. (Pickthall)

He let forth the two seas that meet together, between them a barrier they do not overpass. O which of your Lord's bounties will you and you deny? From them come forth the pearl and the coral. (Arberry)

He released the two bodies of [fresh and salt] water. They meet, yet there is a barrier between them they do not cross. Which, then, of your Lord's blessings do you both deny? Pearls come forth from them: large ones, and small, brilliant ones. (Abdel Haleem)

Example 11 (26: 16)

فَقُولَا إِنَّا رَسُولُ رَبِّ الْعَالَمِينَ

Go ye therefore unto Pharaoh, and say, verily we are the Apostles of the Lord of all creatures: ... (Sale)

And go to Pharaoh and say: 'Verily we are the messengers of the Lord of the worlds ... (Rodwell)

'And go to Pharaoh and say, "Verily, we are the apostles of the Lord of the worlds ...
(Palmer)

And come together unto Pharaoh and say: Lo! we bear a message of the Lord of the
Worlds, ... (Pickthall)

So go you to Pharaoh, and say, "Verily, I am the Messenger of the Lord of all Being;
..." (Arberry)

Go both of you, to Pharaoh and say, "We bring a message from the Lord of the
Worlds: ..." (Abdel Haleem)

Example 12 (15: 68)

قال ان هؤلاء ضيفي فلا تفضحون

verily these are my guests: Wherefore do not disgrace me by abusing them; ... (Sale)

These are my guests: therefore disgrace me not. (Rodwell)

Verily, these are my guests, therefore disgrace me not; but fear God, and put me not
to shame. (Palmer)

Lo! they are my guests. Affront me not! (Pickthall)

These are my guests; put me not to shame, and fear God, and do not degrade me. ...
(Arberry)

These are my guests, do not disgrace me. Fear God, and do not shame me. (Abdel
Haleem)

Example 13 (Q 27: 35):

واني مرسله اليهم بهدية فناظرة بم يرجع المرسلون

But I will send gifts unto them; and will wait for what farther information those who
shall be sent, shall bring back. (Sale)

But I will send to them with a gift, and await what my envoys bring back. (Rodwell)

So, verily, I am going to send to them a gift, and will wait to see with what the
messengers return. (Palmer)

But lo! I am going to send a present unto them, and to see with what (answer) the messengers return. (Pickthall)

Now I will send them a present, and see what the envoys bring back. (Arberry)

But I am going to send them a gift, then see what answer my envoys bring back. (Abdel Haleem)

Example 14 (Q 04: 13-14)

تلك حدود الله ومن يطع الله ورسوله يدخله جنات تجري من تحتها الانهار خالدين فيها وذلك الفوز العظيم * ومن يعص الله ورسوله ويتعد حدوده يدخله نارا خالدا فيها وله عذاب مهين

These are the status of God. And whoso obeyeth God and his apostle, *God* shall lead him into gardens wherein rivers flow, they continue therein for ever; and this shall be great happiness. * But whoso disobeyeth God and his apostle, and transgresseth his statutes, *God* shall cast him into hell fire; he shall remain therein for ever, and he shall suffer a shameful punishment. (Sale)

These are the precepts of God; and whoso obeyeth God and his prophet, him shall God bring into gardens beneath whose shades the rivers flow, therein to abide for ever: and this, the great blessedness! And whoso shall rebel against God and his apostle, and shall break His bounds, him shall God place in the fire to abide therein for ever; and his shall be a shameful torment. (Rodwell)

These be God's bounds, and whoso obeys God and the Apostle He will make him enter into gardens beneath which rivers flow, and they shall dwell therein for aye;-- that is the mighty happiness. * But whoso rebels against God and His Apostle, and transgresses His bounds, He will make him enter into fire, and dwell therein for aye; and for him is shameful woe. (Palmer)

These are the limits (imposed by) Allah. Whoso obeyeth Allah and His messenger, He will make him enter Gardens underneath which rivers flow, where such will dwell for ever. That will be the great success. * And whoso disobeyeth Allah and His messenger and transgresseth His limits, He will make him enter Fire, where he will dwell for ever; his will be a shameful doom. (Pickthall)

Such are the bounds set by Allah. He that obeys Allah and his apostle shall dwell for ever in gardens watered by running streams. That is the supreme triumph. But he that defies Allah and his apostle and transgresses His bounds, shall be cast into Hell-fire and shall abide in it for ever. A shameful punishment awaits him. (Dawood)

Those are God's bounds. Whoso obeys God and His Messenger, He will admit him to gardens underneath which rivers flow, therein dwelling forever; that is the mighty triumph. But whoso disobeys God and His Messenger; and transgresses His bounds, him He will admit to a Fire, therein dwelling forever, and for him there awaits a humbling chastisement. (Arberry)

These are the bounds set by God. God will admit those who obey Him and His Messenger to Gardens graced with flowing streams, and there they will stay- that is the supreme triumph!* But those who disobey God and His Messenger and overstep His limits, will be consigned by God to the Fire and there they will stay- a humiliating torment awaits them. (Abdel Haleem)

Example 15 (Q 46: 26)

ولقد مكناهم فيما ان مكناكم فيه وجعلنا لهم سمعا وابصارا وافئدة فما اغنى عنهم سمعهم ولا ابصارهم ولا افئدتهم من شيء اذ كانوا يجحدون بايات الله وحاق بهم ما كانوا به يستهزؤون

We have established you, O men of Mecca; and We had given them ears, and eyes, and hearts: Yet neither their ears, nor their eyes, nor their hearts profited them at all, when they rejected the signs of God; but the vengeance which they mocked at, fell upon them. (Sale)

With power had we endued them, even as with power have we endued you; and we had given them ears and eyes and hearts: yet neither their eyes, nor their ears, nor

their hearts aided them at all, when once they gainsaid the signs of God; but that punishment which they had mocked at enveloped them on all sides. (Rodwell)

and we made for them hearing and eyesight and hearts; but neither their hearing nor their eyesight nor their hearts availed them aught, since they did gainsay the signs of God, ... (Palmer)

And verily We had empowered them with that wherewith We have not empowered you, and had assigned them ears and eyes and hearts; but their ears and eyes and hearts availed them naught since they denied the revelations of Allah; ... (Pickthall)

And We had established them in that wherein We have not established you, and We appointed for them hearing, and sight, and hearts; and yet their hearing, their sight and their hearts availed them nothing, since they denied the signs of God, and they were encompassed by that they mocked at. (Arberry)

We had established them in a way We have not established you [people of Mecca]; We gave them hearing, sight, and hearts; yet their hearing, sight and hearts were of no use to them, since they denied God's revelations. They were overwhelmed by the punishment they had mocked. (Adel Haleem)

Example 16 (Q 41: 20)

حتى اذا ما جاؤوها شهد عليهم سمعهم وابصارهم وجلودهم بما كانوا يعملون

Until, when they shall arrive thereat their ears, and their eyes, and their skins shall bear witness against them of that which they shall have wrought. (Sale)

Until when they reach it, their ears and their eyes and their skins shall bear witness against them of their deeds: ... (Rodwell)

Until when they come to it, their hearing and their eyesight and their skins shall bear witness against them of that which they have done. (Palmer)

Till, when they reach it, their ears and their eyes and their skins testify against them as to what they used to do. (Pickthall)

Till when they are come to it, their hearing, their eyes and their skins bear witness against them concerning what they have been doing, ... (Arberry)

their ears, eyes and skins will, when they reach it, testify against them for their misdeeds. (Abdel Haleem)

7.2.3.2. WORD-ORDER:

Example 01 (Q 35: 28):

انما يخشى الله من عباده العلماء ان الله عزيز غفور

Such only of his servants fear God, as are endued with understanding: Verily God is mighty, and ready to forgive. (Sale)

Such only of his servants as are possessed of knowledge fear God. Lo! God is Mighty, Gracious! (Rodwell)

thus! none fear God but the wise among His servants; but, verily, God is mighty, forgiving. (Palmer)

The erudite among His bondmen fear Allah alone. Lo! Allah is Mighty, Forgiving. (Pickthall)

Even so only those of His servants fear God who have knowledge; surely God is All-mighty, All-forgiving. (Arberry)

It is those of His servants who have knowledge who stand in true awe of God. God is almighty, most forgiving. (Abdel Haleem)

Example 02 (Q 09: 02):

ان الله بريء من المشركين ورسوله

that God is clear of the idolaters, and his Apostle also. (Sale)

that God is free from any engagement with the votaries of other gods with God as is His Apostle! (Rodwell)

God is clear of the idolaters as is His Apostle! (Pickthall/palmer)

Allah is free from obligation to the idolaters, and (so is) His messenger. (Pickthall)

God is quit, and His Messenger, of the idolaters. (Arberry)

God and His Messenger are released from [treaty] obligations to the idolaters. (Abdel Haleem)

Example 03 (Q 01: 04):

اياك نعبد واياك نستعين

Thee do we worship, and of Thee do we beg assistance. (Sale)

Thee only do we worship, and to Thee do we cry for help. (Rodwell)

Thee we serve and Thee we ask for aid. (Palmer)

Thee (alone) we worship; Thee (alone) we ask for help. (Pickthall)

Thee only we serve; to Thee alone we pray for succour. (Arberry)

It is You we worship; It is You we ask for help. (Abdel Haleem)

Example 04 (Q 39: 64)

قل افغير الله تامروني اعبد ايها الجاهلون

Say, do ye therefore bid me to worship other than God, O ye fools? (Sale)

Say: What! do you then bid me worship other than God, O you ignorant ones? (Rodwell)

Say, 'What! other than God would you bid me serve, O ye ignorant ones? (Palmer)

Say (O Muhammad, to the disbelievers): Do ye bid me serve other than Allah ? O ye fools! (Pickthall)

Say: 'Is it other than God you bid me serve, you ignorant ones?' (Arberry)

Say, 'Do you order me worship someone other than God, you foolish people? (Abdel Haleem)

Example 05 (Q 37: 47)

It shall not oppress the understanding, neither shall they be inebriated therewith.

(Sale)

It shall not oppress the sense, nor shall they therewith be drunken. (Rodwell)

wherein is no insidious spirit, nor shall they be drunk therewith; ... (Palmer)

Wherein there is no headache nor are they made mad thereby. (Pickthall)

wherein no sickness is, neither intoxication; ... (Arberry)

delicious to those who taste it, * causing no headiness or intoxication. (Abdel Haleem)

Example 06 (Q 21: 97)

واقترَب الوعد الحق فاذا هي شاخصة ابصار الذين كفروا يا ويلنا قد كنا في غفلة من هذا بل كنا
ظالمين

and the certain promise shall draw near to be fulfilled: And behold, the eyes of the infidels shall be fixed with astonishment, and they shall say, alas for us! We were formerly regardless of this day; yea, we were wicked doers. (Sale)

And this sure promise shall draw on. And lo! the eyes of the infidels shall stare amazedly; and they shall say, "Oh, our misery! of this were we careless! yea, we were impious persons." (Rodwell)

And the true promise draws nigh, and lo! they are staring--the eyes of those who misbelieve! O, woe is us! we were heedless of this, nay, we were wrong-doers! (Palmer)

And the True Promise draweth nigh; then behold them, staring wide (in terror), the eyes of those who disbelieve! (They say): Alas for us! We (lived) in forgetfulness of this. Ah, but we were wrong-doers! (Pickthall)

nigh has drawn the true promise, and behold, the eyes of the unbelievers staring: 'Alas for us! We were heedless of this; 'nay, we were evildoers.' (Arberry)

when the true promise draws near, the disbelievers' eyes will stare in terror, and they will say, 'Woe to us! we were not aware of this at all. We were wrong.' (Abdel Haleem)

Example 07 (Q 12: 100):

من بعد أن نزع الشيطان بيني وبين أخوتي

After that the devil had sown discord between me and my brethren: ... (Sale)

After that Satan had stirred up strife between me and my brethren (Rodwell)

After Satan had made a breach between me and my brethren; ... (Palmer)

After Satan had sown enmity between me and my brothers (Yusuf Ali)

After Satan had made strife between me and my brethren. (Pickthall)

after that Satan set at variance me and my brethren. (Arberry)

After Satan sowed discord between me and my brothers. (Abdel Haleem)

Example 08 (Q 05: 06)

يا أيها الذين آمنوا إذا قمتم إلى الصلاة فاغسلوا وجوهكم وأيديكم على المرافق وامسحوا برءوسكم وأرجلكم إلى الكعبين وإن كنتم جنبا فاطهروا وإن كنتم مرضى أو على سفر أو جاء أحد منكم الغائط أو لامستم النساء فلم تجدوا ماء فتيمموا صعيدا طيبا

O true believers, when ye prepare yourselves to pray, wash your faces, and your hands unto the elbows; and rub your heads, and your feet unto the ankles; and if ye be polluted by having lain with woman, wash yourselves *all over*. But if ye be sick, or on a journey or any of you cometh from the privy, or if ye have touched women, and ye find no water, take fine clean sand, ... (Sale)

O Believers ! when ye address yourselves to prayer, wash your faces, and your hands up to the elbow, and wipe your faces, and your feet to ankles. And if ye have become unclean, then purify yourselves. But if ye are sick, or in a journey, or if one of you come from the place of retirement, or if ye have touched women, and ye find no water, then take clean sand ... (Rodwell)

Ye who believe! When ye prepare for prayer, wash your faces, and your hands (and arms) to the elbows; rub your heads (with water); and (wash) your feet to ankles. If ye are in a state of impurity, bath your whole body. But if ye are ill, or in a journey, or one of you cometh from offices of nature, or ye have been in contact with women, and

ye have find no water, then take for yourselves clean sand or earth, ... (Yusuf Ali)

O you who have attained to faith! When you are about to pray, wash your face, and your hands and arms up to the elbows, and pass your [wet] hands lightly over your head, and [wash] your feet up to the ankles. And if you are in a state requiring total ablution, purify yourselves. But if you are ill, or are travelling, or have just satisfied a want of nature, or have cohabited with a woman, and can find no water- then take resort to pure dust, ... (Asad)

O believers, when you stand up to pray wash your faces, and your hands up to the elbows, and wipe your heads, and your feet up to the ankles. If you are defiled, purify yourselves; but if you are sick or in a journey, or if any of you comes from the privy, or you have touched women, and you can find no water, then have recourse to wholesome dust ... (Arberry)

You who believe, when you are about to pray, wash your faces and your hands up to the elbows, wipe your heads, wash your feet up to the ankles and, if required, wash your whole body. If any of you is sick or on a journey, or has just relieved himself, or had intimate contact with a woman, and can find no water, then take some clean sand ... (Abdel Haleem)

7.3. Environmental reign orientation (Place of origin/residence/domicile):

7.3.1. Linguistic differences:

7.3.1.1. PREPOSITIONS:

Example 01 (Q 107: 4-5):

الذين هم عن صلاتهم ساهون

Woe be unto those who pray, * and who are negligent at their prayer: ... (Sale)

Woe to those who pray, * but in their prayer are careless; ... (Rodwell)

But we to those who pray [5] and who are careless in their prayers, ... (Palmer)

Ah, woe unto worshippers * Who are heedless of their prayer; ... (Pickthall)

So woe to the worshippers * Who are neglectful of their prayers, ... (Yusuf Ali)

Woe, then, unto those praying ones * *whose hearts from their prayer are remote*
(Asad)

Footnote:

- Lit., "who are [knowingly] unmindful of their prayers".

Woe to those who pray but are heedless in their prayer; ... (Dawood)

So woe to those that pray * and are heedless of their prayers, ... (Arberry)

So woe unto those performers of *Salât* (prayers) (hypocrites), who delay their *Salât*
(prayer) from their stated fixed times

So woe to those who do *salât*, * and are forgetful of their *salât*, ... (Abdel Haqq)

So woe to those who pray * [But] *who are heedless of their prayer-* ... (Saheeh)

Footnote:

- *who are heedless of their prayer* i.e., the hypocrites who are unconcerned if they miss prayers when no one sees them.

So woe to those who pray * but are heedless of their prayer; (Abdel Haleem)

Example 02 (Q 03: 104):

ولتكن منكم امة يدعون الى الخير ويامرون بالمعروف وينهون عن المنكر واولئك هم المفلحون

Let there be people among you, who invite to the best religion; ... (Sale)

And that there may be among you a people who invite to the Good, ... (Rodwell)

And that there may be of you a nation who shall invite to good, ... (Palmer)

And there may spring from you a nation who invite to goodness, ... (Pickthall)

Let there arise out of you a band of people inviting to all that is good, ... (Yusuf Ali)

And that there might grow out of you a community [of people] who invite unto all that is good, ... (Asad)

Let there become of you a nation, that shall speak for righteousness, ... (Dawood)

Let there be one nation of you, calling to good, ... (Arberry)

Let there be a community among you who call to the good, ... (Abdel Haqq)

Let there arise out of you a group of people inviting to all that is good (Islâm), ...
(Hilali)

And let there be [arising] from you a nation inviting to [all that is] good, ... (Saheeh)

Be a community that calls for what is good, ... (Abdel Haleem)

Footnote:

- *Be a community*: Razi explains that the preposition من in the Arabic, usually translated as 'let there be *among* you', here applies to the whole community, not just part of it.

Example 03 (Q 02: 223):

فَاتُوا حَرْثَكُمْ أَنَّى شِئْتُمْ

Go in therefore unto your tillage in what manner soever ye will: ... (Sale)

Go in, therefore, to your field as ye will; ... (Rodwell)

So come into your tillage how you choose; (Palmer)

so go to your tilth as ye will, ... (Pickthall)

So approach your tilth when or how ye will: ... (Yusuf Ali)

Go, then, unto your tilth as you may desire, ... (Asad)

Go, then, into your field as you please; ... (Dawood)

So come unto your tillage as you wish, ... (Arberry)

So come to your fertile fields however you like; (Abdel Haqq)

so go to your tilth (have sexual relations with your wives in any manner as long as it is in the vagina and not in the anus), when or how you will, (Hilali)

so come to your place of cultivation however you wish and put forth [righteousness] for yourselves. (Saheeh)

So go into your field whichever way you like; ... (Abdel Haleem)

- *Prepositional phrases*:

Example 01 (Q 02: 130)

وَمَنْ يَرْغَبْ عَنْ مِلَّةِ إِبْرَاهِيمَ إِلَّا مِنْ سَفَاهَةٍ

Who will be averse to the religion of Abraham, but he whose mind is infatuated?
(Sale)

And who but he that hath debased his soul to folly will mislike the faith of Abraham, ... (Rodwell)

Who is averse from the faith of Abraham save one who is foolish of soul? (Palmer)

And who forsaketh the religion of Abraham save him who befooleth himself ? (Pickthall)

And who turns away from the religion of Abraham but such as debase their souls with folly? (Yusuf Ali)

And who, unless he be weak of mind, would want to abandon Abraham's creed, ... (Asad)

Who but a foolish man would renounce the faith of Abraham, ... (Dawood)

Who therefore shrinks from the religion of Abraham, except he be foolish-minded? (Arberry)

Who would deliberately renounce the religion of Ibrâhim, except someone who reveals himself to be a fool? (Abdel Haqq)

And who turns away from the religion of Ibrâhim (Abraham) (i.e. Islâmic Monotheism) except him who befools himself? (Hilali)

And who would be averse to the religion of Abraham except one who makes a fool of himself. (Saheeh)

Who but a fool would forsake the religion of Abraham, ... (Abdel Haleem)

Example 02 (Q 04: 127)

لا تؤنهن ما كتب لهن وترغبون ان تتكوهن

To whom ye give not that which is ordained them, neither will ye marry them, ... (Sale)

to whom ye give not their legal due, and whom ye refuse to marry; ... (Rodwell)

to whom ye do not give what is prescribed for them, and whom ye are averse from marrying; ... (Palmer)

Unto whom ye give not that which is ordained for them though ye desire to marry them, ... (Pickthall)

To whom ye give not the portions prescribed, and yet whom ye desire to marry, ... (Yusuf Ali)

To whom - because you yourselves may be desirous of marrying them - you do not give that which has been ordained for them; ... (Asad)

Whom you deny their lawful rights and refuse to marry; ... (Dawood)

To whom you give not what is prescribed for them, and yet desire to marry them, ...
(Arberry)

to whom you do not give the inheritance they are owed, while at the same time
desiring to marry them; ... (Abdel Haqq)

whom you give not the prescribed portions (as regards *Mahr* and inheritance) and yet
whom you desire to marry, ... (Hilali)

To whom you do not give what is decreed for them- and [yet] you desire to marry
them- (Saheeh)

from whom you withhold the prescribed shares [of their inheritance] and whom you
wish to marry, ... (Abdel Haleem)

Example 03 (Q 27: 85)

ووقع القول عليهم بما ظلموا فهم لا ينطقون

And the sentence of damnation shall fall on them, for that they have acted unjustly:
And they shall not speak in their own excuse. (Sale)

And doom shall light upon them for their evil deeds, and nought shall they have to
plead. (Rodwell)

and the sentence shall fall upon them for that they did wrong, and they shall not have
speech. (Palmer)

And the Word will be fulfilled concerning them because they have done wrong, and
they will not speak. (Pickthall)

And the Word will be fulfilled against them, because of their wrong-doing, and they
will be unable to speak (in plea). (Yusuf Ali)

*And the word [of truth] will stand revealed against them in the face of all the wrong
which they had committed, and they will not [be able to] utter a single word [of
excuse]: ... (Asad)*

Footnote:

- [Or: "the sentence [of doom] will have been passed on them in recompense of...", etc.]

Our doom will smite them for their sins, and they shall be dumb-founded. (Dawood)
And the Word shall fall upon them because of the evil they committed, while they speak naught. (Arberry)

The Word will be carried out against them, for the wrong they did, and they will not speak. (Abdel Haqq)

And the Word (of torment) will be fulfilled against them, because they have done wrong, and they will be unable to speak (in order to defend themselves). (Hilali)
And the decree will befall them for the wrong they did, and they will not [be able to] speak. (Saheeh)

The verdict will be given against them because of their wrongdoing: they will not speak. (Abdel Haleem)

Example 04 (Q 04: 100):

فقد وقع اجره على الله

God will be obliged to reward him, ... (Sale)
his reward from God is sure: ... (Rodwell)
his hire devolves on God, ... (Palmer)
his reward is then incumbent on Allah. (Picthall)
His reward becomes due and sure with God: ... (Yusuf Ali)
his reward is ready with God: ... (Asad)
Shall be rewarded by Allah, ... (Dawood)
his wage shall have fallen on God: ... (Arberry)
it is Allah Who will reward him. (Abdel Haqq)
his reward is then surely incumbent upon Allāh. (Hilali)
his reward has already become incumbent upon Allāh. (Saheeh)
his reward from God is sure: ... (Abdel Haleem)

Example 05 (Q 05: 91):

انما يريد الشيطان ان يوقع بينكم العداوة والبغضاء

Satan seeketh to sow dissension and hatred among you, ... (Sale)
Only would Satan sow hatred and strife among you, ... (Rodwell)

Satan only desires to place enmity and hatred between you ... (Palmer)
 Satan seeketh only to cast among you enmity and hatred ... (Pickthall)
 Satan's plan is (but) to excite enmity and hatred between you, ... (Yusuf Ali)
 Satan seeks only to sow enmity and hatred among you, ... (Asad)
 Satan seeks to stir up enmity and hatred among you ... (Dawood)
 Satan only desires to precipitate enmity and hatred between you ... (Arberry)
 Shaytan wants to stir up enmity and hatred between you ... (Abdel Haqq)
Shaitân (Satan) wants only to excite enmity and hatred between you ... (Hilali)
 Satan only wants to cause between you animosity and hatred ... (Saheeh)
 Satan seeks only to incite enmity and hatred among you, ... (Abdel Haleem)

Example 06 (Q 07: 185)

اولم ينظروا في ملكوت السماوات والارض

Or do they not contemplate the kingdom of heaven and earth, ... (Sale)
 Will they not look forth on the realms of the Heaven and of the Earth, ... (Rodwell)
 Do they not behold the kingdoms of the heavens and of the earth, ... (Palmer)
 Have they not considered the dominion of the heavens and the earth, ... (Pickthall)
 Have they, then, never considered [God's] mighty dominion over the heavens and the earth, ... (Asad)
 Do they see nothing in the government of the heavens and the earth ... (Yusuf Ali)
 Will they not ponder upon the kingdoms of the heavens and the earth, ... (Dawood)
 Or have they not considered the dominion of the heaven and of the earth, ... (Arberry)
 Have they not looked into the dominions of the heavens and the earth ... (Abdel Haqq)
 Do they not look in the dominion of the heavens and the earth ... (Hilali)
 Do they not look into the realm of the heavens and the earth ... (Saheeh)
 Have they not contemplated the realm of the heavens and earth ... (Abdel Haleem)

Example 07 (Q 06: 99):

انظروا الى ثمره اذا اثمر وينعه

Look on their fruits, when they bear fruit, and their growing to maturity. (Sale)

Look ye on their fruits when they fruit and ripen. (Rodwell)

Behold its fruit when it fruits and ripens! (Palmer)

Look upon the fruit thereof, when they bear fruit, and upon its ripening. (Pickthall)
when they begin to bear fruit, feast your eyes with the fruit and the ripeness thereof.
(Yusuf Ali)

Behold their fruit when it comes to fruition and ripens! (Asad)

Behold their fruit when they ripen. (Dawood)

Look upon their fruits when they fructify and ripen! (Arberry)

Look at their fruits as they bear fruit and ripen. (Abdel Haqq)

Look at their fruits when they begin to bear, and the ripeness thereof. (Hilali)

Look at [each of] its fruit when it yields and [at] its ripening. (Saheeh)

Watch their fruits as they grow and ripen! (Abdel Haleem)

Example 08 (Q 12: 05):

قال يا بني لا تقصص رؤياك على اخوتك فيكيذوا لك كيذا ان الشيطان للانسان عدو مبين

Jacob said, O my child, tell not thy vision to thy brethren, lest they devise some plot against thee; for the devil is a professed enemy unto man: ... (Sale)

He said, "O my son! tell not thy vision to thy brethren, lest they plot a plot against thee: for Satan is the manifest foe of man. (Rodwell)

He said, 'O my boy! tell not thy vision to thy brethren, for they will plot a plot against thee; verily, the devil is to man an open foe.' ... (Palmer)

He said: O my dear son! Tell not thy brethren of thy vision, lest they plot a plot against thee. Lo! Satan is for man an open foe. (Pickthall)

Said (the father): "My (dear) little son! relate not thy vision to thy brothers, lest they concoct a plot against thee: for Satan is to man an avowed enemy! (Yusuf Ali)

[Jacob] replied: "O my dear son! Do not relate thy dream to thy brothers lest [out of envy] they devise an evil scheme against thee; verily, Satan is man's open foe! (Asad)

'My son,' he replied: "say nothing of this dream to your brothers, lest they plot evil against you: Satan is the sworn enemy of man. (Dawood)

He said, 'O my son, relate not thy vision to thy brothers, lest they devise against thee some guile. Surely Satan is to man a manifest enemy. (Arberry)

He said, "My son, don't tell your brothers your dream lest they devise some scheme to injure you, Shaytan is clear-cut enemy to man. (Abdel Haqq)

He (the father) said: "O my son! Relate not your vision to your brothers, lest they arrange a plot against you. Verily! *Shaitân* (Satan) is to man an open enemy! (Hilali)

He said, "O my son, do not relate your vision to your brothers or they will contrive against you a plan. Indeed Satan, to man, is a manifest enemy. (Saheeh)

he replied, 'My son, tell your brothers nothing of this dream, or they may plot to harm you-Satan is man's sworn enemy. (Abdel Haleem)

Example 09 (Q 12: 76):

كذلك كدنا ليوسف ما كان لياخذ اخاه في دين الملك الا ان يشاء الله

Thus did we furnish Joseph with a stratagem. It was not lawful for him to take his brother for a bondman, by the law of the king of Egypt, ... (Sale)

This stratagem did we suggest to Joseph. By the King's law he had no power to seize his brother, had not God pleased. (Rodwell)

Thus did we devise a stratagem for Joseph. He could not take his brother by the king's religion ... (Palmer)

Thus did We contrive for Joseph. He could not have taken his brother according to the king's law unless Allah willed. (Pickthall)

Thus did We plan for Joseph. He could not take his brother by the law of the king except that Allah willed it (so). (Yusuf Ali)

In this way did We contrive for Joseph [the attainment of his heart's desire]: under the King's law, ... (Asad)

Thus We directed Joseph. By the king's law he had no right to seize his brother: but Allah willed the otherwise. (Dawood)

So We contrived for Joseph's sake; he could not have taken his brother, according to the king's doom, ... (Arberry)

In that way We devised a cunning scheme for Yusuf. He could not have held his brother according to the statutes of the King- ... (Abdel Haqq)

Thus did We plan for Yûsuf (Joseph). He could not take his brother by the law of the king (as a slave), except that Allâh willed it. (Hilali)

Thus did We plan for Joseph. He could not have taken his brother within the religion of the king ... (Saheeh)

In this way We devised a plan for Joseph- if God had not willed it, he could not have detained his brother as a penalty under the King's law- ... (Abdel Haleem)

Example 10 (Q 25: 70-71):

الا من تاب وعمل صالحا فاولئك يبدل الله سيئاتهم حسنات وكان الله غفورا رحيما *
ومن تاب وعمل صالحا فانه يتوب الى الله متابا

Except him who shall repent, and believe, and shall work a righteous work; unto them will God change their former evils into good; for God is ready to forgive, and merciful. * And whoever repenteth, and doth that which is right; verily he turneth unto God with an acceptable conversion. (Sale)

Save those who shall repent and believe and do righteous works -- for them God will change their evil things into good things, for God is Gracious, Merciful-- * And whoso turneth to God and doeth what is right, he verily will concert with a true conversion): ... (Rodwell)

Save he who turns again and believes and does a righteous work; for, as to those, God will change their evil deeds to good, for God is ever forgiving, merciful. * And he who turns again and does right, verily, he turns again to God repentant. (Palmer)

Save him who repenteth and believeth and doth righteous work; as for such, Allah will change their evil deeds to good deeds. Allah is ever Forgiving, Merciful. * And whosoever repenteth and doeth good, he verily repenteth toward Allah with true repentance ... (Pickthall)

Unless he repents, believes, and works righteous deeds, for Allah will change the evil of such persons into good, and Allah is Oft-Forgiving, Most Merciful, And whoever repents and does good has truly turned to Allah with an (acceptable) conversion; ... (Yusuf Ali)

Excepted, however, shall be they who repent and attain to faith and do righteous deeds: for it is they whose [erstwhile] bad deeds God will transform into good ones - seeing that God is indeed much-forgiving, a dispenser of grace, * and seeing that he who repents and [thenceforth] does what is right has truly turned unto God by [this very act of] repentance. (Asad)

Unless he repent, believe, and do good works, for then Allah will change his sins to good actions: Allah is forgiving and merciful: he that repents and does good work truly turns to Allah; ... (Dawood)

save him who repents, and believes, and does righteous work -- those, God will change their evil deeds into good deeds, for God is ever All-forgiving, All-

compassionate; * and whosoever repents, and does righteousness, he truly turns to God in repentance. (Arberry)

Except for those who make tawba, and have iman and act rightly: Allāh will transform the wrong actions of such people into good- Allāh is Ever-Forgiving, Most Merciful- * For certainly all who make tawba and act rightly have turned sincerely towards Allāh; ... (Abdel Haqq)

Except those who repent and believe (in Islāmic Monotheism), and do righteous deeds, for those, Allāh will change their sins into good deeds, and Allāh is Oft-Forgiving, Most Merciful. * And whosoever repents and does righteous good deeds, then verily, he repents towards Allāh with true repentance. (Hilali)

Except for those who repent, believe and do righteous work. For them Allāh will replace their evil deeds with good. And ever is Allāh Forgiving and Merciful. * And he who repents and does righteousness does indeed turn to Allāh with [accepted] repentance. (Saheeh)

Except those who repent, believe, and do good deeds: God will change the evil deeds of such people into good ones. He is most forgiving, most Merciful. People who repent and do good deeds, truly return to God. (Abdel Haleem)

Example 11 (Q 03: 128):

ليس لك من الامر شيء او يتوب عليهم او يعذبهم فانهم ظالمون

It is no business of thine; whether God be turned unto them, or whether he punish them; they are surely unjust doers. (Sale)

It is none of thy concern whether He be turned unto them in kindness or chastise them: for verily they are wrongful doers. (Rodwell)

Thou hast nothing to do with the affair at all, whether He turns towards them again or punish them; for, verily, they are unjust. (Palmer)

It is no concern at all of thee (Muhammad) whether He relents toward them or punish them; for they are evil-doers. (Pickthall)

Not for thee, (but for Allah, is the decision: Whether He turns in mercy to them, or punish them; for they are indeed wrong-doers. (Yusuf Ali)

[And] it is in no wise for thee [O Prophet] to decide whether He shall accept their repentance or chastise them - for, behold, they are but wrongdoers, ... (Asad)

It is no concern of yours whether He will forgive or punish them: They are wrongdoers. (Dawood)

No part of the matter is thine, whether He turns towards them again, or chastises them; for they are evildoers. (Arberry)

You have no part in the affair. Either He will turn towards them or he will punish them: for they are wrongdoers. (Abdel Haqq)

Not for you (O Muhammad ﷺ, but for Allāh) is the decision; whether He turns in mercy to (pardons) them or punishes them; verily, they are the *Zālimûn* (polytheists, disobedients, and wrong-doers, etc.). (Hilali)

Not for you, [O Muḥammad, but for Allāh], is the decision whether He should [cut them down] or forgive them or punish them, for indeed, they are wrongdoers. (Saheeh)

Whether God relents toward them or punish them is not for you [Prophet] to decide: they are wrongdoers. (Abdel Haleem)

Example 12 (Q 06: 27):

ولو ترى اذ وقفوا على النار

If thou didst see, when they shall be set over the fire of hell! (Sale)

If thou couldst see when they shall be set over the fire, ... (Rodwell)

But couldst thou see when they are set over the fire ... (Palmer)

If thou couldst see when they are set before the Fire ... (Pickthall)

If thou couldst but see when they are confronted with the Fire! (Yusuf Ali)

If thou couldst but see [them] when they will be made to stand before the fire ...

(Asad)

If you could see them when they are set to be ore the fire of Hill! ... (Dawood)

If thou couldst see when they are stationed before the Fire, ... (Arberry)

If only you could but see when they are standing before the Fire ... (Abdel Haqq)

If you could but see when they will be held over the (Hell) Fire! (Hilali)

If you could but see when they are made to stand before the Fire ... (Saheeh)

If you could only see when, they are made to stand before the Fire ... (Abdel Haleem)

Example 13 (Q 06: 30):

ولو ترى اذ وقفوا على ربهم

But if thou couldst see, when they shall be set before their Lord! (Sale)

But if thou couldst see when they shall be set before their Lord! (Rodwell)

But couldst thou see when they are set before their Lord; ... (Palmer)

If thou couldst see when they are set before their Lord! (Pickthall)

If thou couldst but see when they are confronted with their Lord! ... (Yusuf Ali)

If thou couldst but see [them] when they shall be made to stand before their Sustainer ... (Asad)

If thou could see them when they are set before their Lord! (Dawood)

If thou couldst see when they are stationed before their Lord! (Arberry)

If only you could see when they are standing before their Lord. (Abdel Haqq)

If you could but see when they will be held (brought and made to stand) in front of their Lord! (Hilali)

If you could but see when they will be made to stand before their Lord. (Saheeh)

If you could only see when they are made to stand before their Lord. (Abdel Haleem)

7.3.1.2. DEFINITE AND INDEFINITE:

(Q 02: 96): Example 01

ولتجدنهم احرص الناس على حياة

and thou shalt surely find them of all men the most covetous of life, ... (Sale)

And thou wilt surely find them of all men most covetous of life, ... (Rodwell)

Why, thou wilt find them the greediest of men for life; ... (Palmer)

And thou wilt find them greediest of mankind for life ... (Pickthall)

Thou wilt indeed find them, of all people, most greedy of life, ... (Yusuf Ali)

And thou wilt most certainly find that they cling to life more eagerly than any other people, ... (Asad)

Indeed, you will find that they love this life more than other men: ... (Dawood)

and thou shalt find them the eagerest of men for life. (Arberry)

Rather you will find them the people greediest for life. (Abdel Haqq)

And verily, you will find them (the Jews) the greediest of mankind for life. (Hilali)

And you will surely find them the most greedy of people for life ... (Saheeh)

[Prophet], you are sure to find them clinging to life more eagerly than any other people, ... (Abdel Haleem)

Example 02 (Q 02: 179)

ولكم في القصاص حياة يا اولي الالباب لعلمكم تتقون

And in this law of retaliation ye have life, O ye of understanding, that peradventure ye may fear. (Sale)

But in this law of retaliation is your security for life, O men of understanding! to the intent that you may fear God. (Rodwell)

For you in retaliation is there life, O ye possessors of minds! it may be ye will fear. (Palmer)

And there is life for you in retaliation, O men of understanding, that ye may ward off (evil). (Pickthall)

In the Law of Equality there is (saving of) Life to you, o ye men of understanding; that ye may restrain yourselves. (Yusuf Ali)

For, in [the law of] just retribution, O you who are endowed with insight, *there is life for you*, so that you might remain conscious of God! (Asad)

Footnote:

- *there is life for you*, : i.e., "there is a safeguard for you, as a community, so that you might be able to live in security, as God wants you to live". Thus, the objective of القصاص is the protection of the society, and not "revenge".

Men of understanding! In retaliation you have a safe-guard for your lives; perchance you will guard yourselves against evil. (Dawood)

In retaliation there is life for you, men possessed of minds; haply you will be godfearing. (Arberry)

There is life for you in retaliation, people of intelligence, so that hopefully you will have taqwa (Abdel Haqq)

And there is (a saving of) life for you in *Al-Qisâs* (the Law of Equality in punishment), O men of understanding, that you may become *Al-Muttaqûn* (the pious - see V.2:2). (Hilali)

And there is for you in legal retribution [saving of] life, O you [people] of understanding, that you may become righteous. (Saheeh)

Fair retribution saves life for you, people of understanding, so that you may guard yourselves against what is wrong. (Abdel Haleem)

Example 03 (Q 82: 05)

علمت نفس ما قدمت واخرت

Every soul shall know what it hath committed, and what it hath omitted. (Sale)

Each soul shall recognise its earliest and its latest actions. (Rodwell)

The soul shall know what it has sent on or kept back! (Palmer)

A soul will know what it hath sent before (it) and what left behind. (Pickthall)

(Then) shall each soul know what it hath sent forward and (what it hath) kept back. (Yusuf Ali)

Every human being will [at last] comprehend, what he has sent ahead and what he has held back [in this world]. (Asad)

footnote:

- i.e., what he has done and what he has omitted to do. An alternative rendering would be "what he has placed forward and what he has placed behind", i.e., what he prized more and what less in his erstwhile, subjective valuation. Thus, at the moment of resurrection man will suddenly understand the true motivations and moral implications of whatever he did - or consciously refrained from doing - during his life in this world: and this applies to all the good deeds he did and the sins he refrained from, as well as to all the sins he committed and the good deeds he failed to do.

Each soul shall know what it has done and what it has failed to do. (Dawood)

then a soul shall know its works, the former and the latter. (Arberry)

Each self will know what he has sent ahead and left behind (Abdel Haqq)

(Then) a person will know what he has sent forward and (what he has) left behind (of good or bad deeds). (Hilali)

A soul will [then] know what it has put forth and kept back. (Saheeh)

Each soul will know what it has done and what it has left undone. (Abdel Haleem)

Example 04 (Q 02: 19)

أو كصيب من السماء

Or like a stormy cloud from heaven, ... (Sale)

Or like those who, when there cometh a storm-cloud out of the Heaven, ... (Rodwell)

Or like a storm-cloud from the sky, ... (Palmer)

Or like a rainstorm from the sky, ... (Pickthall)

Or (another similitude) is that of a rain-laden cloud from the sky: ... (Yusuf Ali)

Or [the parable] of a violent cloudburst in the sky, ... (Asad)

Or like those who beneath a storm-cloud charged with thunder and lightning, ...

(Dawood)

or as a cloudburst out of heaven ... (Arberry)

Or that of a storm-cloud in the sky, ... (Abdel Haqq)

Or like a rainstorm from the sky, (Hilali)

Or [it is] like a rainstorm from the sky ... (Saheeh)

or [like people who, under] a cloudburst from the sky, ... (Abdel Haleem)

7.3.2. CULTURAL DIFFERENCES:

7.3.2.1. TRADITIONAL CUSTOMS:

Example 01 (Q 02: 189):

يسالونك عن الالهة قل هي مواقيت للناس والحج وليس البر بان تاتوا البيوت من ظهورها ولكن
البر من اتقى واتوا البيوت من ابوابها واتقوا الله لعلكم تفلحون

They will ask thee concerning the phases of the moon: Answer, they are times appointed unto men, and to shew the season of the pilgrimage to Mecca. It is not righteousness that ye enter your houses by the back parts thereof, but righteousness is of him who feareth God. Therefore enter your houses by their doors; and fear God, that ye may be happy. (Sale)

They will ask thee of the new moons. Say: They are periods fixed for man's service and for the Pilgrimage. There is no piety in entering your houses at the back, but piety consists in the fear of God. Enter your houses then by their doors; and fear God that it may be well with you. (Rodwell)

They will ask thee about the phases of the moon; say, 'They are indications of time for men and for the pilgrimage.' And it is not righteousness that ye should enter into your houses from behind them, but righteousness is he who fears; so enter into your houses by the doors thereof and fear God; haply ye may prosper yet. (Palmer)

They ask thee concerning the New Moons. Say: They are but signs to mark fixed periods of time in (the affairs of) men, and for Pilgrimage. It is no virtue if ye enter

your houses from the back: It is virtue if ye fear Allah. Enter houses through the proper doors: And fear Allah. That ye may prosper. (Yusuf Ali)

They ask thee, (O Muhammad), of new moons, say: They are fixed seasons for mankind and for the pilgrimage. It is not righteousness that ye go to houses by the backs thereof (as do the idolaters at certain seasons), but the righteous man is he who wardeth off (evil). So go to houses by the gates thereof, and observe your duty to Allah, that ye may be successful. (Pickthall)

THEY WILL ASK thee about the new moons. Say: "They indicate the periods for [various doings of] mankind, including the pilgrimage."* However, piety does not consist in your entering houses from the rear, [as it were,] but truly pious is he who is conscious of God.** Hence, enter houses through their doors, and remain conscious of God, so that you might attain to a happy state. (Asad)

Footnote:

The reference, at this stage, to lunar months arises from the fact that the observance of several of the religious obligations instituted by Islam - like the fast of Ramadan, or the pilgrimage to Mecca (which is dealt with in verses 196-203)-is based on the lunar calendar, in which the months rotate through the seasons of the solar year. This fixation on the lunar calendar results in a continuous variation of the seasonal circumstances in which those religious observances are performed (e.g., the length of the fasting-period between dawn and sunset, heat or cold at the time of the fast or the pilgrimage), and thus in a corresponding, periodical increase or decrease of the hardship involved. In addition to this, reckoning by lunar months has a bearing on the tide and ebb of the oceans, as well as on human physiology (e.g., a woman's monthly courses -a subject dealt with later on in this Surah).

**I.e., true piety does not consist in approaching questions of faith through a "back door", as it were - that is, 'through mere observance of the forms and periods set for the performance of various religious duties (cf. 2 : 177). However important these forms and time-limits may be in themselves, they do not fulfill their real purpose unless every act is approached through its spiritual "front door", that is, through God-consciousness. Since, metonymically, the word bab

They will ask you [Prophet] about the crescent moons. Say, 'They show the times appointed for people, and for the pilgrimage.' Goodness does not consist of entering houses by the back [door]; the truly good person who is mindful of God. So enter your houses by their [main] doors, and be mindful of God so that you may prosper. (Abdel Haleem)

Footnote:

- *by the back[door]*: It was the custom of some Arabs on returning from pilgrimage to enter their houses by the back door, considering this to be an act of piety.

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Example 02 (05: 103):

ما جعل الله من بحيرة ولا سائبة ولا وصيلة ولا حام ولكن الذين كفروا يفترون على الله الكذب
واكثرهم لا يعقلون

God hath not ordained any thing concerning Bahira, nor Saiba, nor Wasila, nor Hami; but the unbelievers have invented a lie against God: And the greater part of them do not understand. (Sale)

God hath not ordained anything on the subject of Bahira, or Saiba, or Wasila, or Hami; but the unbelievers have invented this lie against God: and most of them had no understanding. (Rodwell)

And God has not ordained any Ba'hîrah or Sâibah, nor Wasîlah nor 'Hâmî, but those who misbelieve invent a lie against God, for most of them do not understand. (Palmer)

Allah hath not appointed anything in the nature of a Bahirah or a Sa'ibah or a Wasilah or a Hami, but those who disbelieve invent a lie against Allah. Most of them have no sense. (Pickthall)

It was not God who instituted (superstitions like those of) a slit-ear she- camel, or a she-camel let loose for free pasture, or idol sacrifices for twin-births in animals, or stallion-camels freed from work: It is blasphemers who invent a lie against God; but most of them lack wisdom. (Yusuf Ali)

IT IS NOT of God's ordaining that certain kinds of cattle should be marked out by superstition and set aside from the use of man; yet those who are bent on denying the truth attribute their own lying inventions to God. And most of them never use their reason: (Asad)

- *IT IS NOT of God's ordaining that certain kinds of cattle should be marked out by superstition and set aside from the use of man; : Lit., "God has not ordained anything [in the nature] of a bahtrah, nor a sd'ibah, nor a wasTlah, nor a ham."* These expressions denote certain categories of domestic animals which the pre-Islamic Arabs used to dedicate to their various deities by setting them free to pasture and prohibiting their use or slaughter. They were selected mainly on the basis of the number, sex and sequence of their offspring; but the lexicographers and commentators are by no means unanimous in their attempts at definition. For this reason-as well as because of their inherent complexity the above four terms cannot be translated into any other language; consequently, I am rendering them in the text as "certain kinds of cattle marked out by superstition and set aside from the use of man": this being, in the consensus of all authorities, the common denominator of the four categories. It is obvious that their mention at this place (as well as, by implication, in 6 : 138-139 and 143-144) serves as an illustration of the arbitrary invention of certain supposedly "religious" obligations and prohibitions alluded to in the preceding two verses and explained in the corresponding notes.

Allah demands neither a *bahirah*, nor *saibah*, nor a *wasilah*, nor a *hami*. This is a falsehood invented by the unbelievers. Most of them are lacking in judgment (Dawood)

- Names given by pagan Arabs to sacred animals offered at the ka'ba.

God has not appointed cattle dedicated to idols, such as Bahira, Sa'iba, Wasila, Hami; but the unbelievers forge against God falsehood, and most of them have no understanding. (Arberry)

Allâh did not institute things as *bahira*, or *sa'iba*, or *wasila*, or *hami*. Those who were kafir invented lies against Allah. Most of them do not use their intellect. (Abdel Haqq)

Footnote:

- Certain pre-Islamic taboos and superstitions concerned with camels.

Allâh has not instituted any such thing as like *Bahîrah* (a she camel whose milk was spared for the idols and nobody was allowed to milk it) or a *Sâ'ibah* (a shecamel let loose for free pasture for their false gods, e.g. idols, etc., and nothing was allowed to be carried on it), or a *Wasîlah* (a shecamel set free for idols because it has given birth to a shecamel at its first delivery and then again gives birth to a shecamel at its second delivery) or a *Hâm* (a stallion camel freed from work for their idols, after it had finished a number of copulations assigned for it, all these animals were liberated in honour of idols as practised by pagan Arabs in the pre-Islâmic period). But those who disbelieve invent lies against Allâh, and most of them have no understanding. (Hilali)

Allâh has not appointed [such innovations as] *bahîrah* or *sâ'ibah* or *wasîlah* or *hâm*. But those who disbelieve invent falsehood about Allâh, and most of them do not reason. (Saheeh)

God did not institute the dedications of such things as *bahira*, *sa'iba*, *wasila*, or *hami* to idols: but the disbelievers invent lies about God. Most of them do not use reason: ... (Abdel Haleem)

Footnote:

- Different classes of animals liberated from work or use as food, in honour of idols, and venerated by the pagan Arabs.

7.3.2.2. FOOD AND DRINKS:

Example 03 (Q 88: 06):

تَسْقَى مِنْ عَيْنٍ اَنِیَّةٍ * لَیْسَ لَهُمْ طَعَامٌ اِلَّا مِنْ ضَرِیْعٍ

They shall be given to drink of a boiling fountain: * They shall have no food, but of dry thorns and thistles; (Sale)

Made to drink from a fountain fiercely boiling. * No food shall they have but the fruit of Darih, ... (Rodwell)

shall be given to drink from a boiling spring! * no food shall they have save from the foul thorn, ... (Palmer)

Drinking from a boiling spring, * No food for them save bitter thorn-fruit ...

(Pickthatll)

The while they are given, to drink, of a boiling hot spring, * No food will there be for them but a bitter Dhari. (Yusuf Ali)

given to drink from a boiling spring. * No food for them save the bitterness of dry thorns, ... (Asad)

According to Al-Qiffal (as quoted by Razi), this kind of hellish drink and food is a metonym for utter hopelessness and abasement. As regards the noun *dari'* - which is said to be a bitter, thorny plant in its dried state (Jawhari) - it is to be borne in mind that it is derived from the verb *dara'a* or *dari'a*, which signifies "he [or "it"] became abject" or "abased" (*ibid.*): hence my rendering of this (obviously metaphorical) expression as "the bitterness of dry thorns". A similarly metaphorical meaning attaches to the expression "a boiling spring" in verse 5, which recalls the term *hamim* so often mentioned in the Qur'an (see note 62 on the last sentence of 6:70).

Drinking from a seething fountain. Their only food shall be bitter thorns, ... (Dawood)

watered at a boiling fountain, * no food for them but cactus thorn ... (Arberry)

Drinking from a boiling spring. They have no food but a bitter thorny bush ... (Abdel Haqq)

They will be given to drink from a boiling spring, * No food will there be for them but a poisonous thorny plant, (Hilali)

They will be given drink from a boiling spring. * For them there will be no food except from a poisonous, thorny plant ... (Saheeh)

And are forced to drink from a boiling spring, with no food for them except bitter dry thorns bush... (Abdel Haleem)

Example 04 (Q 06: 70):

اولئك الذين ابسلوا بما كسبوا لهم شراب من حميم وعذاب اليم بما كانوا يكفرون

They who are delivered over to perdition for that which they have committed, shall have boiling water to drink, and shall suffer a grievous punishment, because they have disbelieved. (Sale)

They who for their deeds shall be consigned to doom -- for them are draughts of boiling water, and a grievous torment; for that they believed not! (Rodwell)

Those who are given up for what they have gained, for them is a drink of boiling water, and grievous woe for that they have misbelieved. (Palmer)

Those are they who perish by their own deserts. For them is drink of boiling water and a painful doom, because they disbelieved. (Pickthall)

such is (the end of) those who deliver themselves to ruin by their own acts: they will have for drink (only) boiling water, and for punishment, one most grievous: for they persisted in rejecting God. (Yusuf Ali)

It is [people such as] these that shall be held in pledge for the wrong they have done; for them there is [in the life to come] a draught of burning despair, and grievous suffering awaits them because of their persistent refusal to acknowledge the truth. (Asad)

Footnote:

- *draught of burning despair*: Among the various meanings attributable to the word حميم are the concepts of intense heat as well as of painful cold (Qamus, Taj al- Arus). In the eschatology of the Qur'an it invariably refers to the suffering of the sinners in the life to come; and since all Qur'anic references to life after death are, necessarily, allegorical, the term حميم may be rendered as "burning despair".

Such are those that are demand by their sins. They shall drink boiling water and be sternly punished for their unbelief. (Dawood)

Those are they who are given up to destruction for what they have earned; for them awaits a draught of boiling water and a painful chastisement, for that they were unbelievers. (Arberry)

Such people are delivered up to destruction for what they have earned. They will have scalding water to drink and a painful punishment because they were kafir. (Abdel Haqq)

Such are they who are given up to destruction because of that which they have earned. For them will be a drink of boiling water and a painful torment because they used to disbelieve. (Hilali)

Those are the ones who are given to destruction for what they have earned. For them will be a drink of scalding water and a painful punishment because they used to disbelieve. (Saheeh)

Such are those who are demand by their own action: They will have boiling water to drink and a painful punishment because they used to defy. (Abdel Haleem)

Example 05 (Q 47: 15):

كمن هو خالد في النار وسقوا ماء حميما فقطع امعاءهم

Shall the man for whom these things are prepared, be as he who must dwell for ever in hell fire; and will have the boiling water given them to drink, which shall burst their bowels? (Sale)

Is this like the lot of those who must dwell for ever in the fire? and shall have draughts of boiling water forced on them which will rend their bowels asunder? (Rodwell)

(Is that) like him who dwells in the fire for aye? and who are given to drink boiling water that shall rend their bowels asunder? (Palmer)

(Are those who enjoy all this) like those who are immortal in the Fire and are given boiling water to drink so that it teareth their bowels ? (Pickthall)

(Can those in such Bliss) be compared to such as shall dwell for ever in the Fire, and be given, to drink, boiling water, so that it cuts up their bowels (to pieces)? (Yusuf Ali)

such as are to abide in the fire and be given waters of burning despair to drink, so that it will tear their bowels asunder? (Asad)

Footnote:

- *waters of burning despair to drink* : [Lit., “exceedingly hot [or “boiling”] water”. For an explanation of this metaphor, see note on 6: 70.]

Is this like the lot of those who shall abide in Hell for ever and drink scalding water which will tear their bowels? (Dawood)

Are they as he who dwells forever in the Fire, such as are given to drink boiling water, that tears their bowels asunder? (Arberry)

Is that like those who will be in the Fire timelessly, for ever, with boiling water to drink which lacerates their bowels? (Abdel Haqq)

(Are these) like those who shall dwell for ever in the Fire, and be given, to drink, boiling water, so that it cuts up their bowels? (Hilali)

like [that of] those who abide eternally in the Fire and are given to drink scalding water that will sever their intestines? (Saheeh)

How can this be compared to the fate of those stuck in the Fire, given boiling water to drink that tear their bowels? (Abdel Haleem)

7.3.2.3. EXPRESSIONS:

Example 06 (Q 18: 11):

فَضَرَبْنَا عَلَىٰ آذَانِهِمْ فِي الْكَهْفِ سِنِينَ عَدَدًا

Wherefore We struck their ears with deafness, so that they slept without disturbance in the cave for a great number of years: ... (Sale)

Then struck we upon their ears with deafness in the cave for many a year: ... (Rodwell)

And we struck their ears (with deafness) in the cave for a number of years. (Palmer)

Then We sealed up their hearing in the Cave for a number of years. (Pickthall)

Then We draw (a veil) over their ears, for a number of years, in the Cave, (so that they heard not): ... (Yusuf Ali)

And thereupon We *veiled their ears* in the cave for many a year, ... (Asad)

Footnote:

- *veiled their ears*: i.e., God caused them to remain cut off -physically or metaphorically -from the sounds and the bustle of the outside world. The classical commentators take the above phrase to mean that God "veiled their ears with sleep".

We made them sleep in the cave for many years, ... (Dawood)

Then We smote their ears many years in the Cave. (Arberry)

So We sealed their ears with sleep in the cave for a number of years. (Abdel Haqq)

Therefore We covered up their (sense of) hearing (causing them, to go in deep sleep) in the Cave for a number of years. (Hilali)

So We cast [a cover of sleep] over their ears within the cave for a number of years. (Saheeh)

We sealed their ears [with sleep] in the cave for years. (Abdel Haleem)

Example 07 (Q 61: 04):

ان الله يحب الذين يقاتلون في سبيله صفا كانهم بنيان مرصوص

Verily God loveth those who fight for his religion in battle array, as though they were a well compacted building. (Sale)

Verily God loveth those who, as though they were a solid wall, do battle for his cause in serried lines! (Rodwell)

Verily, God loves those who fight in His cause in ranks as though they were a compact building. (Palmer)

Footnote:

- Who fight in close and unbroken lines.

Lo! Allah loveth them who battle for His cause in ranks, as if they were a solid structure. (Pickthall)

Truly Allah loves those who fight in His Cause in battle array, as if they were a solid cemented structure. (Yusuf Ali)

Verily, God loves [only] those who fight in His cause in *[solid] ranks*, as though they were a building firm and compact. (Asad)

Footnote:

- *[solid] ranks*, : i.e., in unison, with their deeds corresponding to their assertions of faith.

Allah loves those who fight for His cause in ranks as firm as a mighty edifice. (Dawood)

God loves those who fight in His way in ranks, as though they were a building well-compacted. (Arberry)

Allah loves those who fight in His Way in ranks like well-built walls. (Abdel Haqq)

Verily, Allāh loves those who fight in His Cause in rows (ranks) as if they were a solid structure. (Hilali)

Indeed, Allāh loves those who fight in His cause in a row as though they are a [single] structure joined firmly. (Saheeh)
(Abdel Haleem)

Example 08 (Q 63: 04):

وان يقولوا تسمع لقولهم كأنهم خشب مسندة

And if they speak, thou hearest their discourse with delight. They resemble pieces of timber set up against a wall. (Sale)

And if they speak, thou listenest with pleasure to their discourse. Like timbers are they leaning against a wall! (Rodwell)

but if they speak, thou listenest to their speech: they are *like timber propped up*: (Palmer)

Footnote:

- *like timber propped up* : i.e. though of tall and imposing presence, they are really like mere logs.

and if they speak thou givest ear unto their speech. (They are) as though they were blocks of wood in striped cloaks. (Pickthall)

and when they speak, thou listenest to their words. They are as (worthless as hollow) pieces of timber propped up, (unable to stand on their own). (Yusuf Ali)

And when they speak, thou art inclined to lend ear to what they say. [But though they may seem as sure of themselves] as if they were timbers [firmly] propped up, ... (Asad)

Footnote:

- Lit., "thou dost give ear to them": i.e., hypocrisy has usually a plausible outward aspect inasmuch as it is *meant* to deceive.

and when they speak you listen to what they say. Yet they are like propped-up beams of timber. (Dawood)

but when they speak, thou listenest to their speech, and it is as they were propped-up timbers. (Arberry)

and if they speak you listen to what they say. But they are like propped-up planks of wood. (Abdel Haqq)

And when you look at them, their bodies please you; and when they speak, you listen to their words. They are as blocks of wood propped up. (Hilali)

and if they speak, you listen to their speech. [They are] as if they were pieces of wood propped up (Saheeh)

when they speak you listen to what they say. But they are like propped-up timbers- ... (Abdel Haleem)

Example 09 (Q: 02: 15):

الله يستهزئ بهم ويمدهم في طغيانهم يعمهون

God shall mock at them, and continue them in their impiety; they shall wander in confusion. (Sale)

God shall mock at them, and keep them long in their rebellion, wandering in perplexity. (Rodwell)

God shall mock at them and let them go on in their rebellion, blindly wandering on. (Palmer)

Allah (Himself) doth mock them, leaving them to wander blindly on in their contumacy. (Pickthall)

Allah will throw back their mockery on them, and give them rope in their trespasses; so they will wander like blind ones (To and fro). (Yusuf Ali)

God will *requite them for their mockery*, and will leave them for a while in their overweening arrogance, blindly stumbling to and fro. (Asad)

Footnote:

- *requite them for their mockery*: Lit., "God will mock at them". My rendering is in conformity with the generally accepted interpretation of this phrase.

Allah will mock at them and keep them long in sin, blundering blindly along. (Dawood)

God shall mock them, and shall lead them on blindly wandering in their insolence. (Arberry)

But Allah is mocking them, and drawing them on, as they wander blindly in their excessive insolence. (Abdel Haqq)

Allāh mocks at them and gives them increase in their wrong-doings to wander blindly. (Hilali)

[But] Allāh mocks them and prolongs them in their transgression [while] they wander blindly. (Saheeh)

God is mocking them, and allowing them more slack to wander blindly in their insolence. (Abdel Haleem)

7.3.2.4. CONCEPTS:

Example 10 (Q 02: 03):

الذين يؤمنون بالغيب ويقيمون الصلاة ومما رزقناهم ينفقون

who believe in the mysteries of faith, who observe the appointed times of prayer, and distribute alms out of what We have bestowed on them; ... (Sale)

Who believe in the unseen, who observe prayer, and out of what we have bestowed on them, expend for God; (Rodwell)

who believe in the unseen, and are steadfast in prayer, and of what we have given them expend in alms; ... (Palmer)

Who believe in the Unseen, and establish worship, and spend of that We have bestowed upon them; ... (Pickthall)

Who believe in the Unseen, are steadfast in prayer, and spend out of what We have provided for them; ... (Yusuf Ali)

who believe in [the existence of] that which is beyond the reach of human perception, and are constant in prayer, and spend on others out of what We provide for them as *sustenance*; ... (Asad)

Footnotes:

- *beyond the reach of human perception*: الغيب (commonly, and erroneously, translated as "the Unseen") is used in the Qur'an to denote all those sectors or phases of reality which lie beyond the range of human perception and cannot, therefore, be proved or disproved by scientific observation or even adequately comprised within the accepted categories of speculative thought: as, for instance, the existence of God and of a definite purpose underlying the universe, life after death, the real nature of time, the existence of spiritual forces and their inter-action, and so forth. Only a person who is convinced that the ultimate reality comprises far more than our observable environment can attain to belief in God and, thus, to a belief that life has meaning and purpose. By pointing out that it is "a guidance for those who believe in the existence of that which is beyond human perception", the Qur'an says, in effect, that it will - of necessity - remain a closed book to all whose minds cannot accept this fundamental premise.
- *Sustenance*: Ar-rizq ("provision of sustenance") applies to all that may be of benefit to man, whether it be concrete (like food, property, offspring, etc.) or abstract (like knowledge, piety, etc.). The "spending on others" is mentioned here in one breath with God-consciousness and prayer because it is precisely in such selfless acts that true piety comes to its full fruition. It should be borne in mind that the verb anfaqa (lit., "he spent") is always used in the Qur'an to denote spending freely on, or as a gift to, others, whatever the motive may be.

who have faith in the Unseen and are steadfast in prayer; who bestow in charity a part of what We have given them; ... (Dawood)

who believe in the Unseen, and perform the prayer, and expend of that We have provided them; ... (Arberry)

those who have iman in the Unseen and establish salat, and give of what We have provided for them; ... (Abdel Haqq)

Who believe in the Ghaib and perform *As-Salât (Iqâmat-as-Salât)*, and spend out of what we have provided for them [i.e. give *Zakât*, spend on themselves, their parents,

their children, their wives, etc., and also give charity to the poor and also in Allâh's Cause - *Jihâd*, etc.]. (Hilali)

Who believe in the unseen, establish prayer, and spend out of what We have provided for them, ... (Saheeh)

who believe in the unseen, and keep up *the prayer*, and *give* out of what We have provided for them; ... (Abdel Haleem)

Footnotes

- the *unseen*: what is beyond their perception, literally 'absent' – this applies to the nature of God, the Hereafter, historical information not witnessed, etc.
- *the prayer*: this means the regular and proper performance of the formal prayer (salat), as taught by the Prophet Muhammad.
- *Give*: ينفقون in the Arabic of the Quran literally means 'spend', on others, in good causes, in the way of God.

Example 11 (Q 11: 49):

تلك من انباء الغيب نوحيها اليك

This is a secret history, which we reveal unto thee: ... (Sale)

This is one of the secret Histories: we reveal it unto thee: ... (Rodwell)

These are stories of the unseen which we reveal to thee; ... (Palmer)

This is of the tidings of the Unseen which We inspire in thee (Muhammad). (Pickthall)

Such are some of the stories of the unseen, which We have revealed unto thee: ... (Yusuf Ali)

THESE ACCOUNTS of something that was beyond the reach of thy perception We [now] reveal unto thee, ... (Asad)

That which We have now revealed to you is secret history, (Dawood)

That is of the tiding's of the Unseen, that We reveal to thee; ... (Arberry)

That is some of the news of the Unseen, which We reveal to you. (Abdel Haqq)

This is of the news of the unseen which We reveal unto you (O Muhammad ﷺ), neither you nor your people knew them before this. So be patient. Surely, the (good) end is for the *Muttaqûn* (pious - see V.2:2) (Hilali)

That is from the news of the unseen which We reveal to you, [O Muhammad]. (Saheeh)

These accounts are part of what was beyond your knowledge [Muhammad]. We revealed them to you. (Abdel Haleem)

Example 12 (Q 39: 42)

الله يتوفى الانفس حين موتها والتي لم تمت في منامها فيمسك التي قضى عليها الموت ويرسل
الاخرى الى اجل مسمى

God taketh unto himself the souls of men at the time of their death; and those which die not He also taketh in their sleep: And He with-holdeth those on which He hath passed the decree of death, but sendeth back the others till a determined period. (Sale)
God taketh souls unto Himself at death; and during their sleep those who do not die: and he retaineth those on which he hath passed a decree of death, but sendeth the others back till a time that is fixed. (Rodwell)

God takes to Himself souls at the time of their death; and those which do not die (He takes) in their sleep; and He holds back those on whom He has decreed death, and sends, others back till their appointed time; ... (Palmer)

Allah receiveth (men's) souls at the time of their death, and that (soul) which dieth not (yet) in its sleep. He keepeth that (soul) for which He hath ordained death and dismisseth the rest till an appointed term. (Pickthall)

It is Allah that takes the souls (of men) at death; and those that die not (He takes) during their sleep: those on whom He has passed the decree of death, He keeps back (from returning to life), but the rest He sends (to their bodies) for a term appointed ... (Yusuf Ali)

It is God [alone that has this power-He] who causes all human beings to die at the time of their [bodily] death, and [causes to be as dead], during their sleep, those that have not yet died: thus, He withholds [from life] those upon whom He has decreed death, and lets the others go free for a term set [by him] (Asad)

Footnote:

- According to Razi (Quran commentator), this passage connects allegorically with the preceding- the light of guidance being likened to life, and man's going astray, to death or, if it is not permanent, to death-like sleep followed by

awaking. Beyond this, however, we have here a reminder- in tune with the subsequent passages- of God's almightiness, and especially of His exclusive power to create and to withdraw life.

- (The popular translation of **أنفس** - pl. of **نفس** - as 'souls' is certainly inappropriate in the above context, since, according to the fundamental teaching of the Quran, man's soul does not 'die' at the time of his bodily death, but on contrary, lives on indefinitely. Hence, the term **أنفس** must be rendered here as 'human beings').

Allah takes away men's souls upon their death, and the souls of living during their sleep. Those that are doomed He keeps with Him and restores the others for a time ordained. (Dawood)

God takes the souls at the time of their death, and that which has not died, in its sleep; He withholds that against which He has decreed death, but looses the other till a stated term. (Arberry)

Allah takes back people's selves when their death arrives and those who have not yet died, while they are asleep. He keeps hold of those whose death has been decreed and sends the others back for a specified term. (Abdel Haqq)

It is Allāh Who takes away the souls at the time of their death, and those that die not during their sleep. He keeps those (souls) for which He has ordained death and sends the rest for a term appointed. Verily, in this are signs for a people who think deeply. (Hilali)

Allāh takes the souls at the time of their death, and those that do not die [He takes] during their sleep. Then He keeps those for which He has decreed death and releases the others for a specified term. (Saheeh)

God takes the souls of the dead and the souls of the living while they sleep. Those that are doomed He keeps hold of those whose death He has ordained and sends the others back until their appointed time- ... (Abdel Haleem)

Example 13 (Q 02: 282):

واستشهدوا شهيدين من رجالكم فإن لم يكونا رجلين فرجل وامرأتان ممن ترضون من الشهداء
إن تضل أحدهما فتذكر أحدهما الآخرى

And call to witness two witnesses of your *neighbouring* men; but if there be not two men, let there be *a man and two women* of those whom ye shall choose for witnesses: if one of those women should mistake, the other of them will cause her to recollect. (Sale)

Footnote:

- *a man and two women*: Another illustration of the Muslim estimate of women. She is but half a man! A man, too ignorant to dictate an article of a agreement, may still be equal to any two women, however intelligent; for 'if one of those women should mistake, the other of them will cause her to recollect!'

And call to witness two witnesses of your people: but if there be not two men, let there be *a man, and two women* of those whom ye shall judge fit for witnesses: if one of them should mistake, the other may cause her to recollect. (Rodwell)

And call to witness two witnesses of your people: but if there be not two men, let there be *a man, and two women* of those whom ye shall judge fit for witnesses: if one of them should mistake, the other may cause her to recollect. (Rodwell)

and let them call two witnesses out from amongst their men; or if there be not two men, then a man and two women, from those whom he chooses for witnesses, so that if one of the two should err, the second of the two may remind the other; ... (Palmer)

And call to witness, from among your men, two witnesses. And if two men be not (at hand) then a man and two women, of such as ye approve as witnesses, so that if the one erreth (through forgetfulness) the other will remember. (Pickthall)

And call upon two of your men to act as witnesses; and if two men are not available, then a man and two women from among such as are acceptable to you as witnesses, so that if one of them should make a mistake, the other could remind her. (Asad)

Footnote:

- The stipulation that two women may be substituted for one male witness does not imply any reflection on woman's moral or intellectual capabilities: it is obviously due to the fact that, as a rule, women are less familiar with business procedures than men and, therefore, more liable to commit mistakes in this respect (see 'Abduh in Manar III, 124 f.).

Call in two male witnesses from among you, but if two men cannot be found, then one man and two women, whom you judge fit to act as witnesses; so that if either of them commit an error, the other will remember. (Dawood)

And call in to witness two witnesses, men; or if the two be not men, then one man and two women with whom you are satisfied as witnesses; then if one of them forgets the other can remind her. (Abdel Haqq)

And get two witnesses out of your own men. And if there are not two men (available), then a man and two women, such as you agree for witnesses, so that if one of them (two women) errs, the other can remind her. (Hillali)

Call in two men as witnesses. If two men are not there, then call one man and two women out of those you approve as witnesses, so that if one of the two women should forget the other can remind her. (Abdel Haleem)

Footnote:

- *forget* : Classical meaning of ضل .

Appendix III

APPENDIX III

P. No.	THE QUOTATION	No.
1	" نطقا غير مبين ... "	008
2	" لقد قضي الأمر ... "	008
3	" قضي الأمر ... "	208
4	" قضي الأمر ... "	338
5	" واتخذ سبيله ... "	009
6	" واتخذ مستر بامبل سبيله ... "	014
7	" واتخذ سبيله وهو يسوق الغلام سوقا ... "	158
8	" واتخذ سبيله الى هاتفيلد ... "	375
9	" قد ضلّ السبيل ... "	226
10	" يضلّ السبيل ... "	029
11	" الا أن أقبلا نحو المجاز متمطيين ... "	422
12	" وراء الدرك الأسفل ... "	010
13	" حكمة بالغة ... "	016
14	" بين يدي ... "	017
15	" كيف كان أوليفر قاب قوسين من الحصول ... "	019
16	" ما كان على قاب قوسين من الحدوث ... "	257
17	" أشار من طرف خفي ... "	023
18	" من طرف خفي ... "	121
19	" كان خيرا وأبقى ... "	038
20	" كان ذلك خيرا وأبقى ... "	287
21	" الذي راح يسومه سوء العذاب ... "	043
22	" من سوء العذاب ... "	154
23	" سوء العذاب ... "	365
24	" وطرحها وراءه ظهريا ... "	057
25	" أوسع منه علما ... "	066
26	" فلا جناح عليك ... "	087
27	" ولو قد نكص على عقبيه ... "	051
28	" عناء النكوص على عقبيه ... "	111
29	" ونكص على عقبيه ... "	382
30	" ينكصان على اعقابهما ... "	420
31	" وعقد النية نصف عقد على الانقلاب على عقبيه ... "	051
32	" انقلب على عقبيه ... "	055
33	" انقلبت على عقبيها ... "	303
34	" ثم انقلب على عقبيه كرة أخرى ... "	374
35	" وأخيرا انقلب على عقبيه كرة أخرى .. "	378
36	" كرة أخرى ... "	172
37	" ليرقدون الآن في أحداثهم ... "	100
38	" لقد نهضوا من أحداثهم ... "	419
39	" أذن لما أغنت عنه شيئا ... "	113
40	" بثمن بخس ... "	126
41	" بثمن بخس ... "	275
42	" مثنى وثلاث ... "	129
43	" سعل مثنى وثلاث ... "	194
44	" كانت العناكب قد نسجت بيوتها ... "	134

45	" لو لم نول الأديار ... "	137
46	" فولى الأديار ... "	208
47	" يستطيع أن يولي فرارا ... "	391
48	" وأولى من هناك فرارا ... "	400
49	" لم يكن الصبح قد تنفس بعد ... "	158
50	" كان الصبح قد تنفس ، كئيبا ... "	158
51	" حتى اذا تنفس الصبح ... "	250
52	" كان كل أولئك ... "	160
53	" كل أولئك كان مخلوقا للحياة البيئية ... "	218
54	" كل أولئك نم عن حال من الفقر المدقع ... "	294
55	" أن يأتوا بمثله ... "	163
56	" ورائت على عينيه غشاوة ... "	168
57	" سواء أقضى نحبه في هذه المحاولة أم لم يقض ... "	170
58	" ثم طفق يبكي ... "	405
59	" تتأثر هي وحدها بالريح العاتية ... "	171
60	" ولا مثقال ذرة ... "	173
61	" من غير أن ينقص ذلك الحادث من مرحلة مثقال ذرة ... "	186
62	" لن أرحمكم مثقال ذرة ... "	345
63	" و عندئذ يسأمون المجيء والإلحاف في الطلب ... "	174
64	" خلق الرذيلة خلقا آخر ... "	390
65	" لدن خلف وحيدا ... "	178
66	" نهضتا ونأتا بنفسيهما عن السرير ... "	180
67	" وهو يعرض وينأى بجانبه ... "	191
68	" في حين نأيت أنت بجانبك عني ... "	350
69	" فلم يكن منه الا أن نأى وأعرض بجانبه ... "	381
70	" فقال اليهودي في صغار ... "	199
71	" وتراودني عن نفسي ... "	207
72	" اللتان عجزت السن عن اخماد بريقهما ، الا قليلا ... "	217
73	" التي يبدو انك لا تبالين بها الا قليلا ... "	259
74	" أن تقسما يمينا غليظة ... "	227
75	" أو السعي في مناكب الارض ... "	238
76	" كان القمح الناهض على سوقه ... "	250
77	" ووجه أوليفر وجهه شطر البيت ... "	254
78	" في ما أسعى اليه من فوز عظيم ... "	259
79	" أجمل الرياحين المفتحة الأكمام ... "	262
80	" أضغاث أحلام ... "	265
81	" فأربته وأربته حتى جعلته - كرة أخرى - مدا عاليا متدققا ... "	268
	" لغاية في نفسه ... "	311
83	" ولكن الدمار كان قد نزل بساحته ... "	285
84	" عندما حل الموت بساحتها ... "	290
85	" وكان الكلب باسطا ذراعيه في محاذاة السرير ... "	295

P. No.	THE QUOTATION	No.
86	" سنة من النوم ... "	299
87	" الذين تخطفهم الموت ... "	321
88	" الذي كان قد استتكف في تعقل وحكمة ... "	345
89	" وما هي غير أياما معدودات ... "	346
90	" وكأنه يسأله أن يغض الطرف عنها مؤقتا ... "	350
91	" لكنيسة القرية الآمنة ... "	375
92	" ذات اليمين وذات الشمال ... "	384
93	" الازقة الضيقة المتشعبة ذات اليمين وذات الشمال ... "	392
94	" و تمايل الجميع ذات اليمين وذات الشمال ... "	400
95	" متمايلا ذات اليمين وذات الشمال ... "	422
96	" بعد أن بدأت أعتقد أنني لن أفوز بشيء آخر أطعمه ... "	416
97	" رجال أشداء أولي بأس ... "	419
98	" فما أن أشرق حتى توارت شمسه بالحجاب ... "	420
99	" سوءا على سوء ... "	423
100	" لقد سبق مني القول ... "	428

Appendix IV

APPENDIX IV

- Shall I compare thee to a summer's day
Though art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:

(1) هلا أقول بان فتونك اشبه بصيف جميل؟
فأنت تفوقينه ، و يزدان فيك لطيف اعتدال
تهز الرياح زهور الربيع
والصيف ضيف قصير المقام
(Husin Dabagh) (حسين دباغ)

(2) ألا تشبهين صفاء المصيف
بلى أنت أحلى و ا صفى سماء
ففي الصيف تعصف ريح الذبول
وتعبت في برعات الربيع
(Muhammad 'inani) (محمد عناني)

(3) من ذا يقارن حسنك المغربي بصيف قد تجلى
و فنون سحرك قد بدت في ناظري اسمى واغلى
تجني الرياح العاتيات على البراعم وهي جذلى
والصيف يمضي مسرعا اذا عقده المحدود ولى
(Fatina Al Katib) (فطينة النائب)

(4) هل اقارنك بيوم من أيام الصيف ؟
أنت اجمل من ذلك وأرق
الرياح القاسية تعصف ببراعم مايو العزيرة
واقامة الصيف فترة وجيزة
(izudin Muhammad Najib) (عزالدين محمد نجيب)

Appendix V

APPENDIX V

Additional Examples

Chapter 3: Cultural Differences

Greetings

- 1 Many happy returns
عقبال مائة شمعة / سنة / عساكم من عوادة.
- 2 Happy Valentine's (day)
هابي فالنتاين / عيد حب سعيد
- 3 Happy Easter.
هابي إيستر / عيد فصح سعيد
- 4 Merry Christmas.
ميري كريسماس / عيد ميلاد المسيح سعيد
- 5 Happy Halloween
هابي هالوين
- 6 Happy Thanksgiving Day
عيد شكر سعيد

Food

- Starters مقبلات
Appetisers مشهيات / فواتح الشهية
Soup حساء أو شوربة
The main course/dish الطبق الرئيسي
Deserters محليات/ الحلو

Clothes

- | | |
|----------|-----------------------------------|
| Sari | ساري |
| Kimono | كيمون |
| Jeans | الجينز |
| Kaftan | الكفتان/ لباس تركي طويل من الحرير |
| Jubba(h) | الجبة |
| A'ba | العباءة |
| Jelbab | جلباب |

Leisure Activities (Cricket)

- “Maiden over”
أوفر عقيم / مجموعة رميات بدون تسجيل نقاط
- “Silly mid-on”
لعب بمحاذاة المرمي
- “Howzat” (How is that?)
هل اللاعب خارج اللعب
- “To field a question”
يعالج مسألة
- “To keep a straight bat”
يسلك طريقا شريفا / شريف
- “To knock for six”
يبهر / يذهل
- “This is not fair play”
هذا ليس عدلا
- “He stirs his stumps”
يجري الدم في عروقه / تدب فيه الحيوية والنشاط
- “He’s on a sticky wicket”
هو في موقف حرج (صعب)

Chapter 5: Metaphor

Original metaphors

- يا امرأة تستحم بماء المرايا
Oh, my lady who baths in mirrors' water
يا آخر الشعر في دفتری البرتقال
You are poetry's last line upon the yellowness of the oranges' book
هم اعدموا قمر الليل شنقا
They hanged the moon
هم طعنوا بالخناجر كل الغيوم
With daggers they stabbed the clouds
3. Money is the root of all evils
المال أصل كل الشرور
4. Love is blind
الحب أعمى
5. Forbidden fruit is sweeter
كل ممنوع مرغوب / الفاكهة المحرمة حلوة

2. Do not put off till tomorrow what can be done today.

لا تؤجل عمل اليوم إلى غد

Literally, do not delay today's work till tomorrow.

Collocations

- | | | | |
|-------------------------------------|---------------------------|----------------------------------|----------------|
| 5. The <u>bray</u> of a donkey | نهيق الحمير | 6. The <u>creaking</u> of a door | صرير الأبواب |
| 7. The <u>buzz</u> of a fly | طنين الذباب | 8. The <u>roar</u> of a lion | زئير الأسود |
| 9. The <u>hiss</u> of a snake | فحيح الافاعي | 10. Sparrows <u>chirp</u> | زقزقة العصافير |
| 11. The rustle of leaves | حفيف اوراق الشجر | 12. Wolves <u>howl</u> | عواء الذئاب |
| 13. Water <u>murmuring/rippling</u> | خرير المياه | 14. Cows <u>low/mooing</u> | خوار البقر |
| 15. <u>Crashing</u> of waves | هدير امواج البحر | 16. Sheep <u>bleating/baaing</u> | نغاء الشياه |
| 17. Guns/doors <u>bang</u> | صفق الابواب / دوي المدافع | 18. Birds <u>twittering</u> | تغريد الطيور |
| 19. Clocks <u>ticking</u> | دقات الساعة | 20. Pigeons <u>coo</u> | هديل الحمام |

الليل والنهار	Day and Night	السموات والارض	Earth and Heavens
الجنة والنار	Hell and Paradise	الحق والباطل	Truth and falsehood
الموت والحياة	Death and Life	الخير والشر	Good and Evil
رغبا ورهبا	Love and Fear	طوعا أو كرها	Willingly or unwillingly